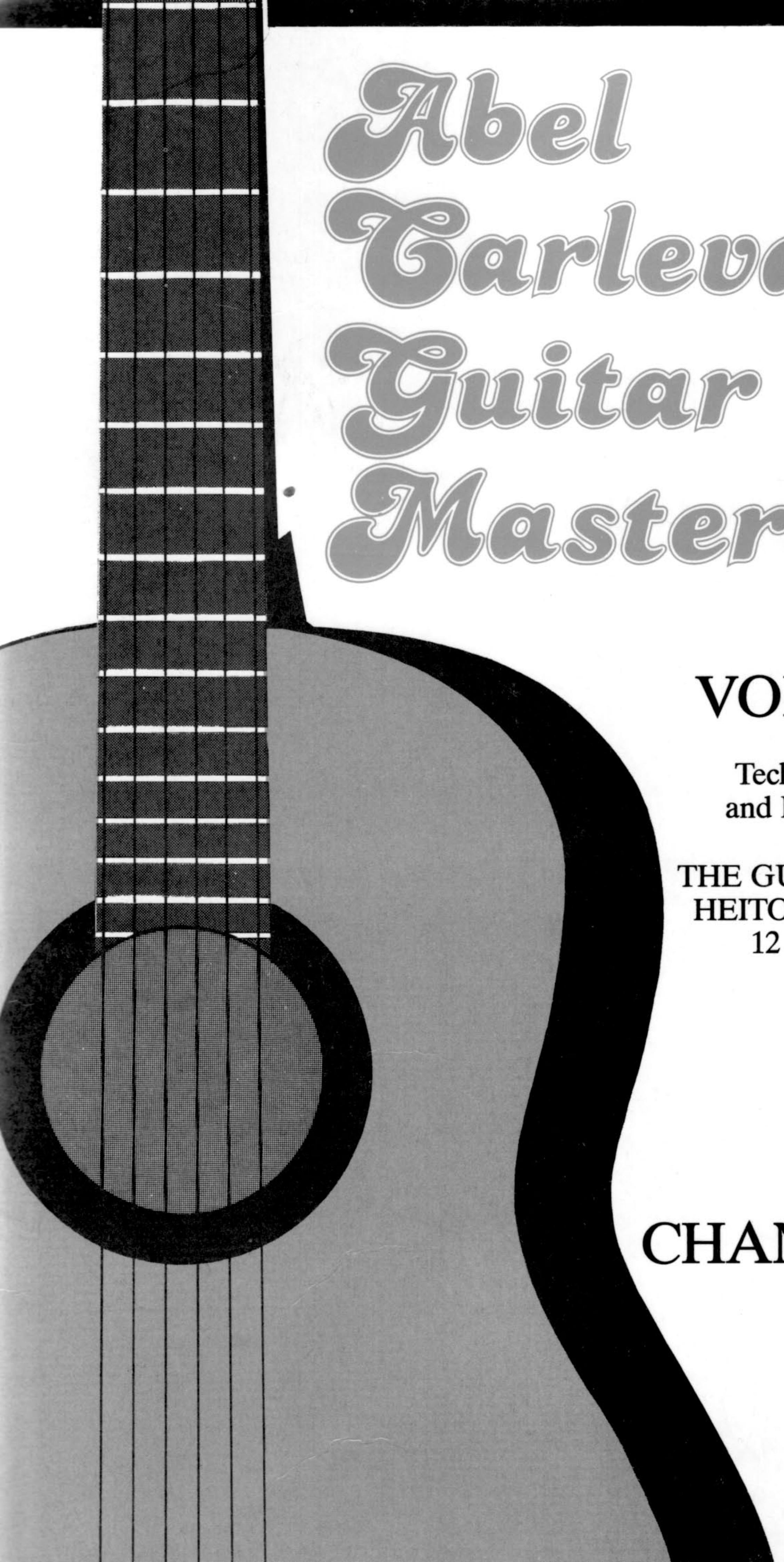
Abel Carlevaro Guitar Masterclass



VOLUME III

Technique, Analysis
and Interpretation of:

THE GUITAR WORKS OF
HEITOR VILLA-LOBOS
12 Studies (1929)

CHANTERELLE
713

Abel Carlevaro, virtuoso performer, accomplished composer, and creator of a new school of technique is one of today's foremost guitarists. Born in Montevideo, Uruguay, Maestro Carlevaro has been acknowledged throughout the world, earning him recognition and esteem from musicians such as Heitor Villa-Lobos and Andres Segovia. His performances in Europe, Latin America, and the United States have received the highest critical acclaim from the critics and music community.

A major composer writing for the guitar, Abel Carlevaro's compositions range from his well-known "Preludios Americanos" for solo guitar to "Fantasia Concertante" for guitar, strings and percussion. His prelude "Campo" has become a standard piece in the guitar repertoire while his orchestral compositions have been premiered by such renowned contemporary music ensembles as The San Francisco Contemporary Music Players and Kronos Quartet. His "Concierto del Plata" for guitar and orchestra has been performed by leading symphonies in South America.

Maestro Carlevaro is the creator of an innovative school of technique, the originality and insight of which has made it a most decided and firm step in the evolution of the guitar. His school of technique is published in multiple volumes and includes *School of Guitar, Carlevaro Masterclass*, and *Serie Didactica.* His pedagogic works as well as his compositions and arrangements are published world-wide by Boosey and Hawkes of New York, Chanterelle Editions of Heidelberg, and Barry Publications of Buenos Aires. Abel Carlevaro conducts yearly international master classes and is often invited to participate as juror for musical competitions.

In acknowledgement of his many contributions to excellence in music, the Organization of American States on May 18, 1985 in Washington D.C. awarded Maestro Abel Carlevaro their highest distinction, the prestigious "Diploma of Honor".

Dale Needles *Artist's Representative.*

ABEL CARLEVARO GUITAR MASTERCLASS

Volume III

Technique, Analysis and Interpretation of the Guitar Works of Heitor Villa-Lobos

Translated by Brian Hodel

Contents

Foreword 3
Study Number 1 4
Study Number 2 8
Study Number 3 13
Study Number 4 17
Study Number 5 23
Study Number 6 26
Study Number 7 30
Study Number 8 36
Study Number 9 41
Study Number 10 45
Study Number 11 50
Study Number 12 56
General Glossary 60
Acknowledgements 61
Index 62

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This book is dedicated to all guitarists who practise the noble art of teaching.

A Carlevaro

A Carlev
lembrança
H. Villa-Lobos
Rio, 23/12/43

FOREWORD

The Studies of Heitor Villa-Lobos do not belong to the past. On the contrary, they possess a force, an eternal presence that is full of life and vigour. It is important to observe the intimate connection that exists between the abstract values of music and the guitar's natural virtues because the music of Villa-Lobos is born of this marriage. And that is how it should be understood - as "guitar music" created by a composer who constantly sought for perfect symbiosis. This expressive force is also linked to Villa-Lobos' experience with the popular music of Brazil.

These studies are not passive in nature. They are characteristically expressive, presenting us with a vivid appraisal of the guitar's possibilities. This music brings the guitar to life and propels it towards its artistic destiny.

Villa-Lobos was an innovator, a composer who rejected stereotyped formulas. He chose to create his own language, to compose music with his own personal trademark. Initially, he was severely condemned by critics, but in spite of this his aesthetic conviction gave him the strength to progress according to his own rules.

Should we search for the "beginning" of modern guitar music, we would find that it was Manuel de Falla's *Homenaje à Debussy* that set the instrument on a new course. It is unfortunate however that although de Falla initiated a new development for the guitar he did not pursue it any further. To put this discussion in historical perspective I am reminded of the reaction the music of Wagner provoked amongst many of the great musicians of his time. Adolfo Salazar, the famous musicologist, points out how many were unable to understand or accept Wagner's new ideas. He sees the origin of this resistance in the famous manifesto signed in 1860 by Johannes Brahms, Joseph Joachim, and others - a protest against Wagner and Wagnerian tendencies. This was a document of great importance, denouncing and attacking the appearance of new musical elements.

Everyone is aware of the monumental musical contribution of Brahms and of the important work of Joachim. Yet it is interesting to see how musicians of high artistic calibre can sometimes err, and then later see things in another light. Can we find a similar reaction against new ideas as a starting point for the modern guitar? In a publication of the Villa-Lobos Museum (Rio de Janeiro) Philipe Marietti, one of the directors of Editions Max Eschig, describes a constant argument that always ensued between Segovia and Villa-Lobos: "Heitor, this cannot be done on the guitar". To which Villa-Lobos would reply: "Yes, it can, Andrés". And when their discussion came to a head, Villa-Lobos would end the argument by playing the passage in question. This anecdote suggests that Villa-Lobos was creating innovations with some of his guitar works that in time set the instrument on a new course.

A musical language that breaks with traditional ideas must inevitably confront disapproval *a priori*, due no doubt to unfamiliarity with new sounds and prejudice stemming from earlier concepts. Yet rather than see this as some sort of contradictory force let us consider it as a creative process, within which a positive change is instituted. As far as the guitar is concerned this adventure continues today, constituting a truly interesting and fruitful period for the repertoire.

It might be interesting to relate how I first came to hear the Twelve Studies. I met Villa-Lobos on my first trip to Rio de Janeiro, where I had gone to give a concert; his reaction to me was enthusiastic. He congratulated me and invited me to the *Conservatorio de Canto Orfeonico* (Conservatory of Orfeonic Singing), which he directed. I studied with him there for a while. At that time I had not yet decided to become a professional guitarist. Being young I did not know what future would await me in that profession. However, music had such a strong attraction for me that it became a vital necessity that compelled me, despite any doubts I had, to work to the best of my abilitiy. I studied just as if I were a professional.

Villa-Lobos had a strong impact on me and his music and ideas created a positive attitude in me. At his invitation I was able to hear many of his 17 quartets. I heard the 12 studies for the first time one day when Villa-Lobos introduced me to Tomás Terán, a great pianist and a friend of his. He asked Terán to play the studies for my benefit. It was surprising to listen to Terán's piano transcriptions of these guitar studies.

First Villa-Lobos would comment on one of the studies and afterwards Terán would perform it on the piano. In his hands, those Twelve Studies were transformed into true works of art. His interpretations, combined with the explanations by the composer, made me understand them musically, in all their undeniable beauty - a fact all the more curious that they were not even being played on the guitar. It was a great experience to realize that the abstract values of music endure in the hands of a great artist.

Villa-Lobos gave birth to the modern guitar, forging a new path for it; the newly expanded musical and technical possibilities have greatly benefited the repertoire for the instrument.

Abel Carlevaro
1987

STUDY NO. 1

Villa-Lobos' Study No. 1 creates an atmosphere of harmonic resonance, each note joining the other in an overall effect.

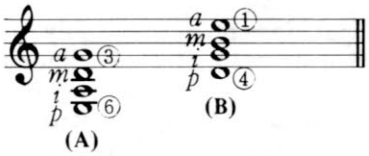
The composer himself *insisted* that the execution of this study should never be unruly, affirming that its beauty lies in the clarity of each note and in the different sonorities presented in each bar with its repetition. In his opinion each arpeggio should be played *forte* the first time through (becoming *piano* on the fourth beat of the bar) and with an echo effect on the arpeggio's repetition. This aural impression can be created in two ways: either exclusively with dynamics or (usually the most convenient means) using timbre as the fundamental element of differentiation.

Therefore the study presents a mechanical problem of great importance: a repeated arpeggio that requires a constant change in the angle of the right hand fingers. At first this appears simple, but it is not so easy in practice. A forceful attack, with firmness and control of the timbre, is needed in the initial performance of the arpeggio. Then in its immediate repetition one must play with total relaxation, thereby creating the echo effect.

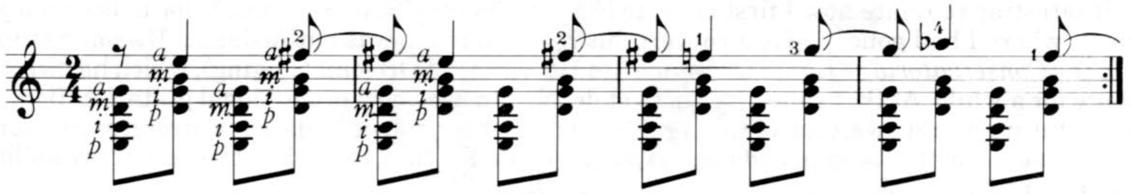
What are the different angles of the right hand? When one plays the first measure *forte*, the hand should be transported vertically by the arm - without the curve of the hand being altered. To understand this better and control the movement, the following exercise would be useful: lean the fingers *p-i-m-a* against strings 6, 5, 4 and 3 respectively and at a playing angle. Remember that the thumb should extend laterally as explained in the relevant chapter of *School of Guitar*[1]. Then displace the hand (always in a playing attitude and without changing the formation of the fingers) until the fingers are over strings 4, 3, 2 and 1.

Transversal translation of the right hand guided by the arm.

Lean fingers *p-i-m-a* in a playing stance against strings 6, 5, 4 and 3 respectively (it is not necessary to actually play).
[A] Afterwards displace the hand vertically downward, without altering the formation of the fingers, so that they rest on strings 4, 3, 2 and 1.
[B] This translation should be performed naturally and effortlessly. The fingers make no movement themselves since the arm alone effects the translation. The thumb should extend laterally and the hand should be in a relaxed state.



Exercise 1.



This procedure should allow for a completely natural translation of the hand downward. It is worth repeating that the fingers themselves do not move or reach for the strings. The movement of the hand is made exclusively with the arm. This process should be repeated until one is completely conscious of the rôle of the arm.

When playing each arpeggio the first time through, the thumb applies the necessary force using its muscular aggregate attacking the strings with the flesh (the nail is unnecessary, although in this case feasible). After playing the 6th and 5th strings, the thumb can rest against the 5th and 4th respectively, as a natural follow through. But it must go no further, and the stroke on the 4th string should at no time affect the vibration of the 3rd string.

In the repetition of each arpeggio, the thumb plays very gently a *pianissimo* sounding like an echo.

Not only was Villa-Lobos adamant about the tempo of Study No. 1 but according to him the arpeggio in each bar should be played *forte* the first time (regressing to *piano* on the fourth beat) and with an echo effect in the repetition.

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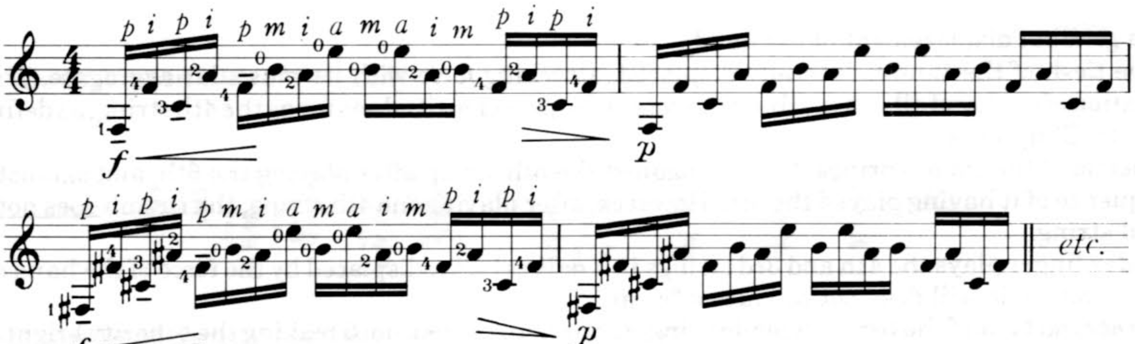
1. Abel Carlevaro, *School of Guitar* [Boosey & Hawkes, 1984]

Exercise 2

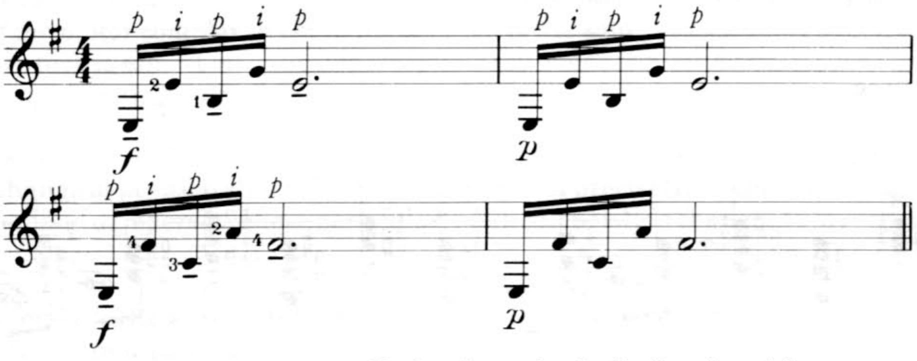


The hand displaces the index finger which plays naturally on strings 4 and 3. When doing so it is slightly curved. However, it does not make a strong metallic timbre. In the repetition of the arpeggio one can use such an attack, applying as much force as the technique permits. (Remember that stroke no. 5 has a restricted dynamic range.)

The last two beats of the bar require a gradual *diminuendo*, ending in a *pianissimo* with which one begins the arpeggio's repetition. In this case the hand assumes a completely different rôle: the repetition is made with complete muscular relaxation, the thumb neither rests against the strings, nor is stroke no. 5 used.

The following exercises are useful for learning the various angles of attack:

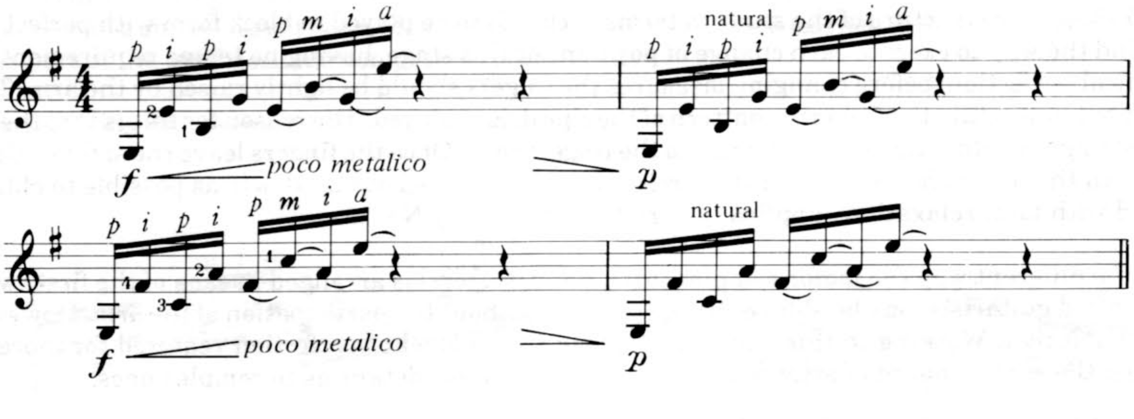
Exercise 3.



The last three beats allow one to prepare mentally for the attitude the hand and fingers must adopt for the *piano* repetition.

Exercise 3 is basically for the thumb, but Exercise 4 introduces a new angle of attack for the fingers. The best approach to this is to isolate each task in order to overcome each difficulty separately. Once the most adequate solution for each problem is mastered, all the elements can be united harmoniously. Simplicity is the result of intelligently combining the component parts of something complex.

Exercise 4.



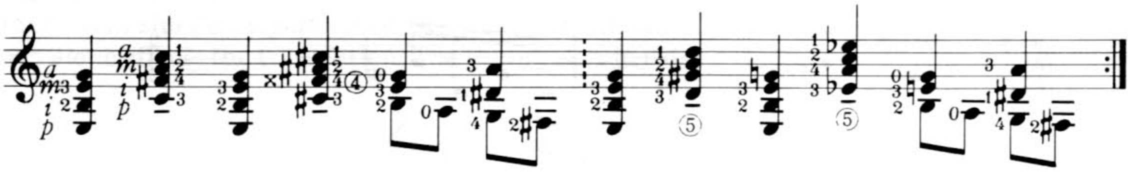
This exercise allows one to clearly separate the various angles of the right hand. As previously, the rests allow one to prepare mentally for the changes in angle of attack. Play the arpeggios as already explained:

a) With a gradual displacement of the hand
b) Use the flesh of the thumb, laterally displaced, attacking *forte* with its muscular aggregate. The downward translation of the hand allows the thumb to retain the proper attitude as far as the 4th string, as defined in *School of Guitar*, Chapter. 4.
c) The inertia of the thumb brings it to rest against the 5th string after playing the 6th, and against the 4th as a consequence of it having played the 5th. However, after playing the 4th string, the thumb does not rest against the 3rd string.
d) The index finger plays the 4th and 3rd strings in a natural way, displaced by the force of the hand only. Though slightly arched, it still does not produce a "clear" timbre.
e) On the second beat of the bar (*crescendo*), fingers *m-i-a* use stroke no. 5 making the sonority bright and distinct.
f) After the rests repeat the bar *pianissimo*, with maximum relaxation. This time the translation of the hand is not required. The thumb does not come to rest against the succeeding strings, and the touch should be as light as possible.
g) The silences on the 3rd and 4th beats also allow one to anticipate the change in position of the left hand mentally and make a clean and precise transition in a relaxed state (as will be explained in Exercise 5).

This detailed treatment should be applied to the entire study.

Exercise 5 teaches one the correct movement of the arm for the left hand. It allows the necessary changes of position to be made and the fingers to be placed in the required position in each bar. If these changes are made correctly, no extraneous noises will be perceived - just the music.

Exercise. 5
Play without arpeggiating



Practising the first stage of this exercise, the changes should be made out of tempo. First and foremost it should be noted that each new position of the fingers of the left hand results from a change in presentation made with the active participation of the arm and the wrist: the fingers never work on their own.

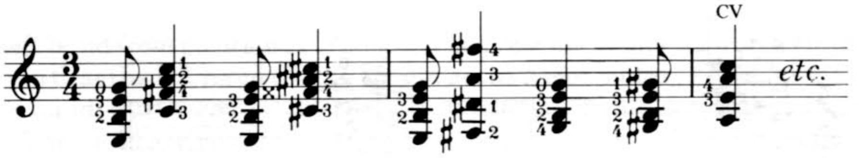
Intellectual comprehension of this process is not enough. These concepts must be put into practice through subtle and intelligent muscle education. It is not easy to make these changes of position when the arm is the only motor element for the action of the fingers. To an observer this movement would seem visually imperceptible, but for the performer the process is clear and distinct.

Exercise 5 shows the structure of the study in terms of chords to be played in block form with perfect ease, so as to bear in mind the way to execute each change of position. At this stage, having no tempo requirements should lead to mechanical perfection: before changing measures the fingers should be lightly raised by the arm. They make no movement but now retain the fingering pattern of the chord, just played. The reason for this is that the fingers must leave the strings at a direction perpendicular to the fingerboard. Once the fingers leave the strings, the arm places the fingers in the new arrangement. This exercise should be carried out as slowly as possible to obtain a natural legato, and with total relaxation - applied to bars 1 to 11 of Study No. 1.

Compare the different way the motor-complex (arm, hand, fingers) is arranged in each of the first two bars. Some naturally gifted guitarists may be able to change position without the participation of the arm. However this is not the correct solution. Working in this way will not lead to the level of perfection required for more complicated movements: the same amount of attention must be paid to simple details as to complex ones.

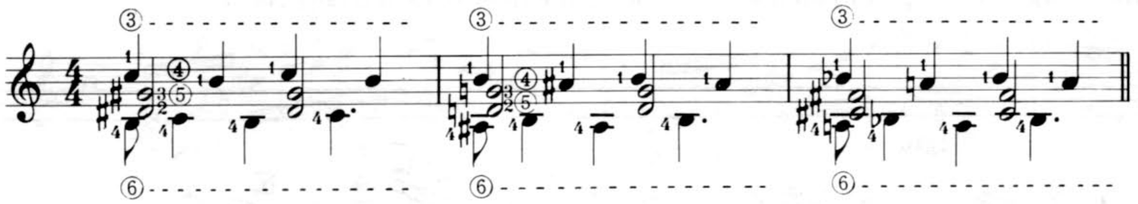
In the second stage, a more rigorous rhythmic scheme should be applied. This requires greater concentration in the work of the left hand:

Exercise 6
(Taken from the first seven bars of the study)



The passage in bars 5 and 6 presents an added difficulty, since the extension of finger 4 requires a special movement of the arm. The following exercise descends chromatically from position V:

Exercise 7

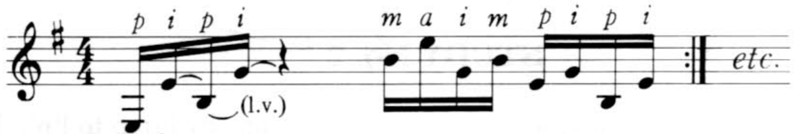


In bars 12 to 22, the relative position of the fingers of the left hand remains the same, but not in relation to the finger board. The work of the motor complex in changing position is the same as explained previously. There is one extra movement though (which is almost visually imperceptible) by which the left elbow moves forward and up. Once the fingers leave the fingerboard, the arm effects the translation of the hand.

The exercises for the left hand can be completed by playing bars 12 to 22 in arpeggios, *pianissimo*, without repetitions. Each change of position should be made cleanly and precisely. In this final stage it is important to use precautionary right hand dampers for those particularly difficult position changes to arrive at a solution that is both practical and articulate.

Finally one should combine the work of dynamics and timbre for the right hand with the prescribed work of the left. Exercise 8 demonstrates how to do this:

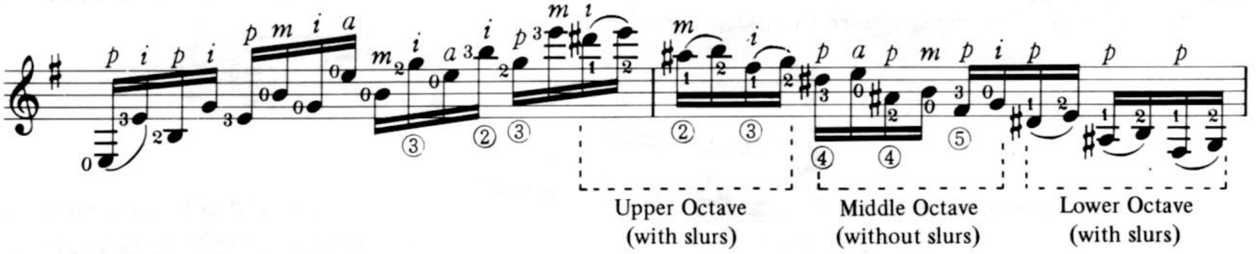
Exercise 8



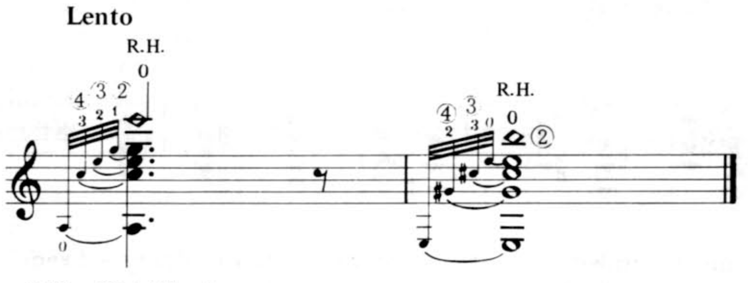
l.v. = *laissez vibrer*

The aim is to play the first, third, and fourth beats of each bar and its repetition using all the guidelines for dynamics and timbre mentioned in the general explanation for exercises 1 and 2. In doing so, the mechanics of the right hand will be thus be seen in a subtly varied form. Meanwhile the student will have learned the left hand position changes of each bar as part of the total assimilation process of the study.

The following fingering proposes a solution to bars 23 and 24.

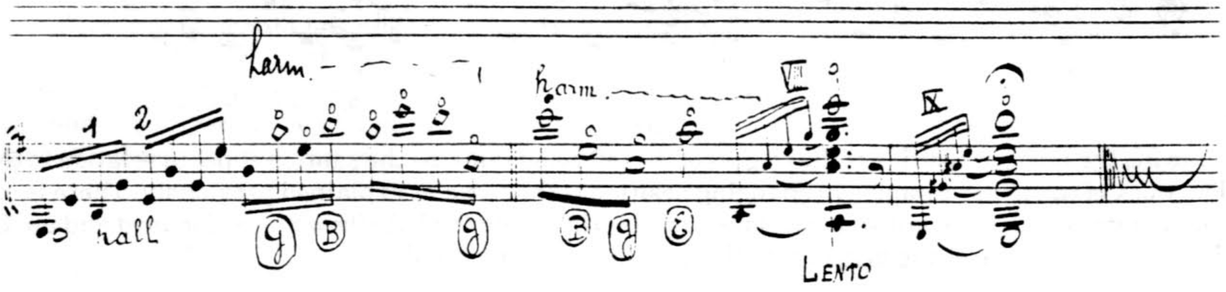


At the close of the study it is best to play the harmonics in the following manner:



R.H. = Right Hand

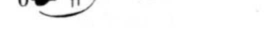
Facsimile of the composer's original manuscript showing the final bars of Study No. 1



STUDY No. 2

Study No. 2 concentrates on a series of arpeggios requiring translations by jump to link distant positions. This presents interesting problems to be solved in the work of both the left and the right hand. Before analysing the piece as a whole, the correct fingering for each passage must be determined. This is the first thing a studious guitarist must do because this work requires a clear fingering concept if the player is to achieve the necessary freedom and agility.

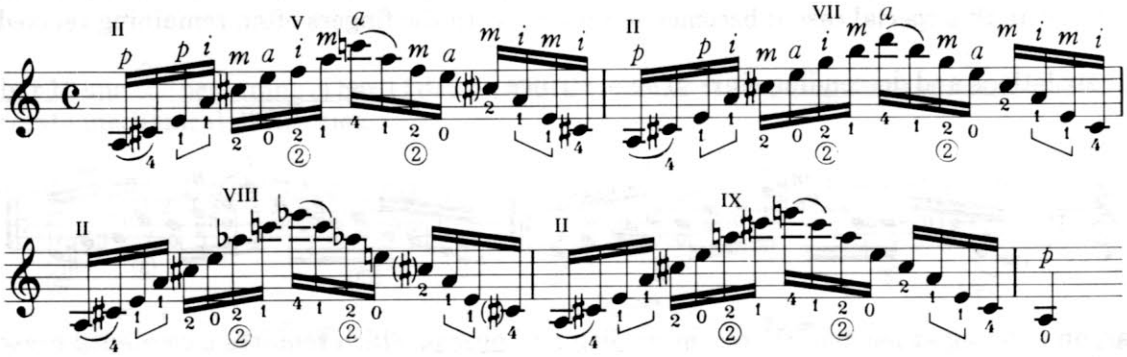
The first problem is the slur A to C sharp in bar 1. As was explained in *School of Guitar*, where there is a wide interval between notes to be slurred, a noise can occur whenever the finger strikes the string. A sizeable length of string below (in pitch) the second note of the slur can create a secondary vibration increasing the noise. The solution to this problem is to replace the striking of the fingers by greater finger pressure. This will make the noise practically inaudible. This pressure (or pressing) is not produced by rapid movement, but stems directly from the muscular aggregate applied by fijación. In this case finger 4 should work in conjunction with the arm and the base of the hand in pressing (not striking) - thus assuring more precise sonority of the slurred note. Once the slur is made, finger 4 can remain on C sharp allowing the note to sustain the harmony.



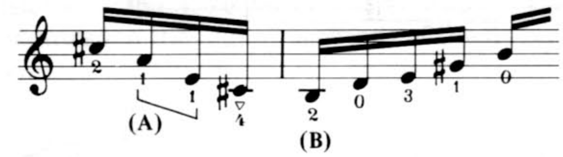
Another peculiarity of this bar is the use of the transverse barré that allows one to play E on the 4th string and A on the 3rd string with finger 1, and C sharp on the 2nd string with finger 2, and ensures that the open first string sounds. The hand presentation is transversal, and only the last joint of finger 1 forms a barré on the 4th and 3rd strings.

The translation of the left hand from position II to position IX presents elements worth emphasising. To begin with, it should be borne in mind that the left hand thumb should act as a momentary supporting point, not as a hindrance to the translation of the hand. Furthermore, this change in position includes a change in presentation to be made during the translation. The hand arrives at position IX already in a longitudinal presentation. Finally, when the translation is made, the right hand thumb will act as a precautionary damper preventing the release of the transverse barré from sounding strings 4 and 5. The right hand thumb should therefore be placed smoothly over strings 4 and 5, touching them lightly with its playing edge.

Exercise 1



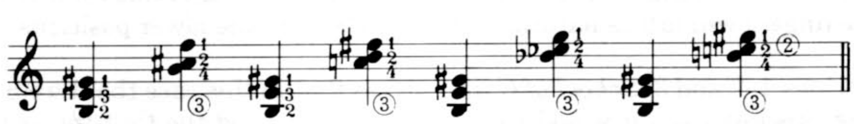
Now, examining the repetition of the first bar, one must make sure that the final note (C sharp, finger 4) is connected to the first note of the following bar (the note B). Here the 4th finger should be considered a pivot. It should not be removed until the hand is in position to play the B. It is also necessary to anticipate the new, different, hand position.



At [A] finger 2 is on the 2nd string, while at [B] it is on the 5th string. The transversal translation is made with the arm, which also places finger 3 on the E of the 4th string. In doing so the arm makes a subtle movement raising the hand and allowing the fingers to fall into their proper places.

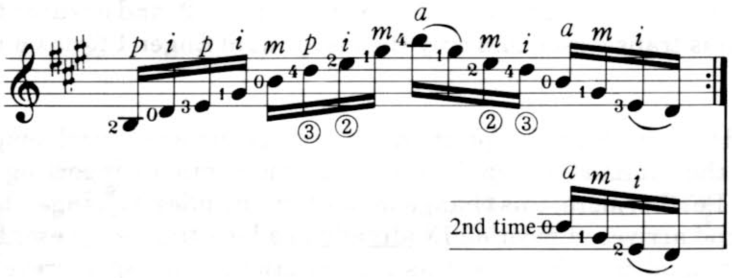
Bar 2 of the study contains a translation from the 1st to the 4th position. As in the previous case, this is accompanied by a change in presentation made in the air during the translation. In the 1st position, the presentation of the hand should be prepared to allow the placement of fingers 2 and 3 on the same fret. In the translation, the wrist should make a small rotation to facilitate the placement of finger 4 on D of the 3rd string. The following exercise will permit gradual assimilation of the correct left hand and arm movements:

Exercise 2



The guitarist should be clearly aware that he is performing a combination of movements related to transversal translation, change of presentation, and longitudinal translation of the left hand.

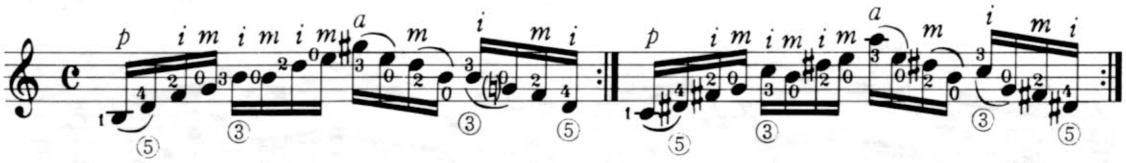
Exercise 3



The third bar, though presenting no changes of position, contains transversal translations of the left hand. Also there are descending slurs to open strings which should employ the technique "descending slurs by exception" as described in *School of Guitar*. Here the finger does not work alone but in combination with the hand and arm; although the fingerwork is basic, in this special case it becomes secondary, with the fingers often remaining relaxed.

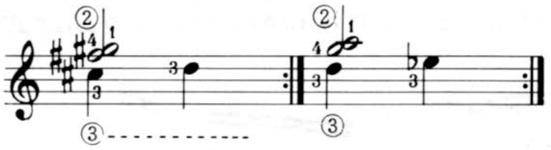
Transversal translations and descending slurs to open strings.

Exercise 4

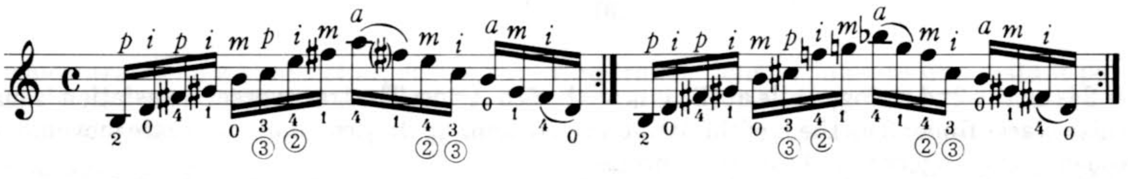


In the 4th bar, on arriving at position IV, one must distend finger 3, which requires a combined presentation to maintain a stable equilibrium. In this case too, the new presentation of the left hand should be prepared in the air during the translation. The following exercises are useful for an understanding of the correct positioning of the hands. Unnecessary force is thus eliminated.

Exercise 5



Exercise 6

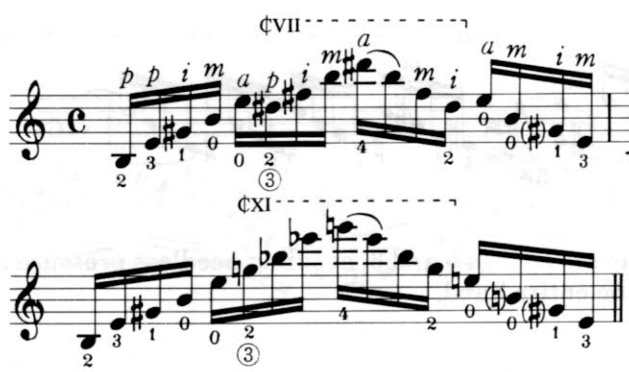


Bars 7 and 8 contain difficulties the solution of which merits lengthy analysis: on the one hand a translation by jump to position XII, and on the other the use of a partial barré on the first three strings in the sector of the second octave of the fingerboard.

Regarding the translation by jump, remember that with longer distances what is required is a harmonious movement of the arm and body. Here the placement of the instrument is of fundamental importance. As was explained in *School of Guitar*, the guitar should be placed at a slanting angle to the body of the player, allowing free movement of the instrument to the left and to the front. Bear in mind that since a translation to the second octave is made here, the arm should travel in the air to position XII in a manner that avoids contact with the lower bout of the guitar. This way the fingers will fall as naturally on the frets as in the lower positions.

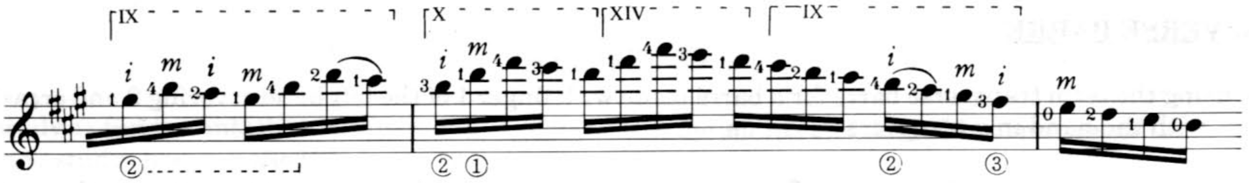
For the partial barré on strings 1, 2 and 3, *School of Guitar* states that in this case the thumb is no longer placed on the neck. Avoid making this mistake - it would be inappropriate to bend the first finger by taking the hand backward (towards the body). The correct procedure is to place the hand so that the tips of the thumb and index finger face each other. To accomplish this the elbow moves forward in the direction of the smaller curve of the body of the instrument as the barré is placed. When using a barré, be sure it doesn't become a rigid element impeding the freedom of the other fingers.

Exercise 7



The end of bar 10 and the beginning of bar 11 demonstrate how correct fingering allows one to overcome what would otherwise create mechanical difficulties.

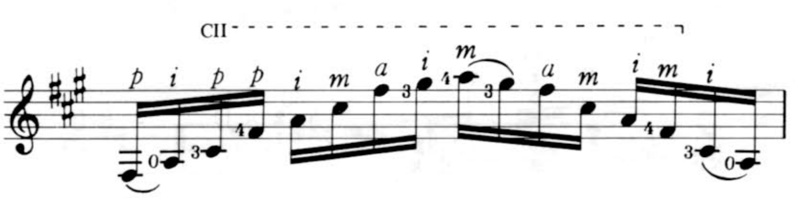
The arm should perform the change of position:



The anticipated change of position (substituting finger 4 for finger 3 on B of the 2nd string) is preferable to the contraction and later distension of finger 4. To perform this correctly, the arm should perform the translation and should adhere to the angle required in the higher positions of the fingerboard (between the transition sector and the sector of the second octave).

An interesting solution for bar 14 is to omit the first slur, playing the A open (5th string) and shortly thereafter placing the barré taking care not to let the F sharp on the 6th string stop resonating.

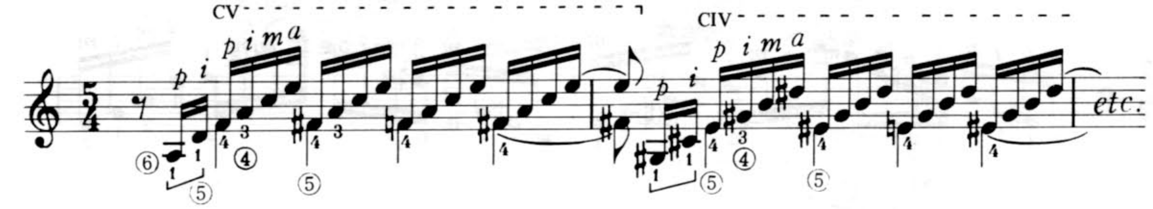
Make sure the barré is not a hindrance. Rather, it is an adequate solution for this bar. If the hand is in a transversal presentation after having played the F sharp with the first finger, a free sounding open A is ensured. When the C sharp is played with the 3rd finger, the hand rotates, using finger 1 as a pivot and maintaining the F sharp. When fingers 3 and 4 play, the arm makes a transversal translation without disturbing the barré.



In bar 15, too, the barré should be a flexible element, facilitating the distensions of the 4th finger. The transversal translation is performed as always with the active participation of the arm. In the bar's initial beats, fingers 3 and 4 remain in place to sustain the harmony. They are released later to allow greater freedom of movement and to facilitate easily performed descending slurs. (If the player has a short 4th finger he can release it, keeping the 3rd finger as the main pivot. This will solve the problem.)

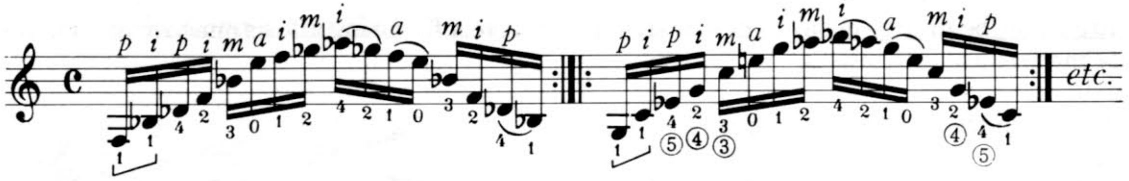
Distension of the 4th finger:

Exercise 8



One last reference to the barré: In bar 17, finger 1 covers strings 5 and 6, avoiding needless pressure on the other strings and allowing greater freedom of action for the entire hand.

Exercise 9
The same fingering can be used for bar 17



TRANSVERSE BARRÉ

We are using the term transverse barré for a barré made with finger 1 of the left hand covering 2 and occasionally 3 strings with the hand in a transverse position.

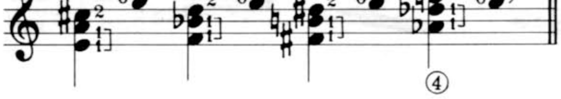
This is performed in the following manner: finger 1 of the left hand is placed over two adjacent strings almost parallel to them. The wrist effects the transversal placement of the hand, and the joint of the 1st finger closest to the fingertip is flexed backwards (contrary to normal bending).

The transverse barré can be used on the higher pitched strings as well as on the lower ones. In the latter case, the hand may come into contact with the lower edge of the fingerboard. However, this contact should not affect the mobility of the fingers in the least.

Here are some of the uses of the transverse barré:

a) It allows the placement of finger 2 on the string adjacent to those barred by finger 1, and on the same fret - as in the first bar of Study No. 2.
b) It allows the contraction of the other fingers while performing a barré.
c) It keeps the first string open in conjunction with a barré.
d) It facilitates the placement of barrés in the second octave sector, as in the final bar of Study No. 2, where the barré in position XIV is more logical and natural with this technique.

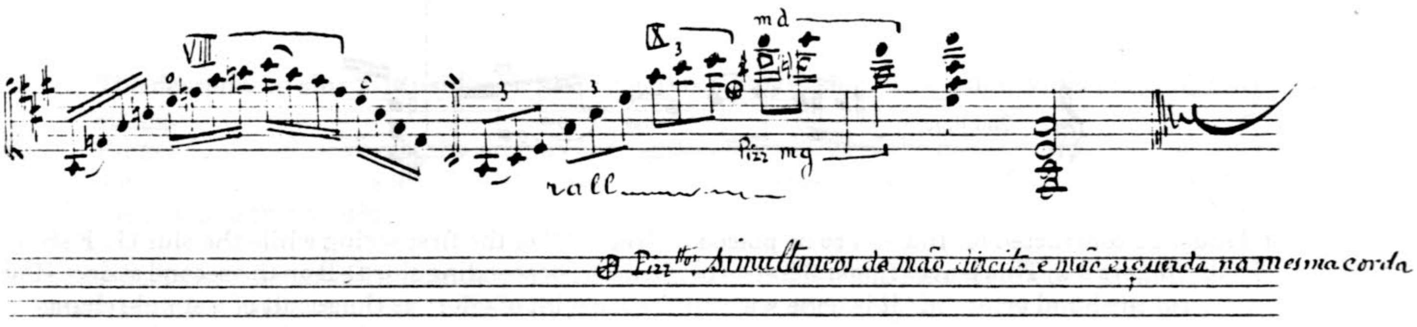
Exercise 10



For the finale of the study, reference should be made to what Villa-Lobos wrote about its last bars. He explained to me that notes written ◇ were given that indication to show they would be slightly off pitch. The performance technique explains why: while playing F sharp with the right hand, finger 1 of the left hand plucks the same string, along its length over the fingerboard. Since the edition was in French Villa-Lobos indicated "pizz. m.g." (*main gauche*). The sound produced is close to a D sharp. The following note is not quite a D natural, and the last one is very close to a C sharp.

The study should end with a *diminuendo* so that these double sounds can be heard clearly.

To make matters clear, here is a facsimile extract of Villa-Lobos' original manuscript, given to me by the composer.

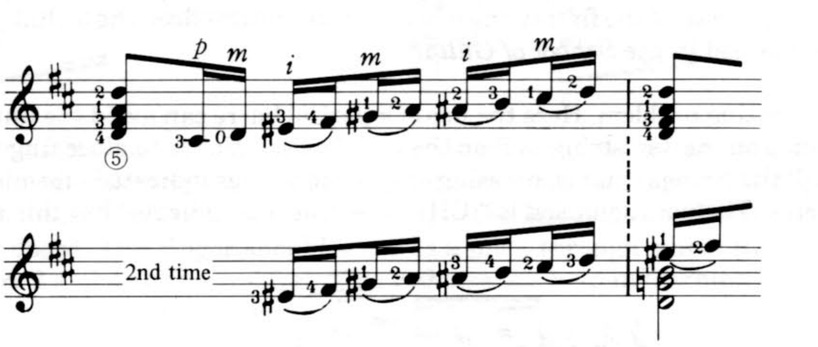

VIII
IX 3
md
Pizz mg
rall
Pizz tos Simultaneos da mão direita e mão esquerda na mesma corda

STUDY NO. 3

This study is fundamentally concerned with simple ascending and descending slurs, in spite of the annotation "arpeggio study" beneath the title.[1]

While some slurs can be made freely, others appear in combination with one or more fixed fingers (with barrés or chords and slurs combined). Generally, the simple ascending slurs should be performed with a "non rigid" finger, ie free of fijación, and in a relaxed state. (This does not hold for ascending slurs by exception, where fijación allows the use of the most appropriate muscles, namely those of the arm and wrist. However, this kind of slur does not occur in this study, so details of their performance will be omitted here.)

As in Study No. 2, correct fingering is essential if our work is to be more logical. Analysing bar 1, observe that the last slur (C sharp - D) should have different fingering in its repetition. The first time through one must finish on finger 2 (the note D) since it will be used at the beginning of the repetition. In order to pass to bar 2 in the repetition it is best remain in the first position - the final slur is fingered 2-3 in preparation for the next placement of the hand.



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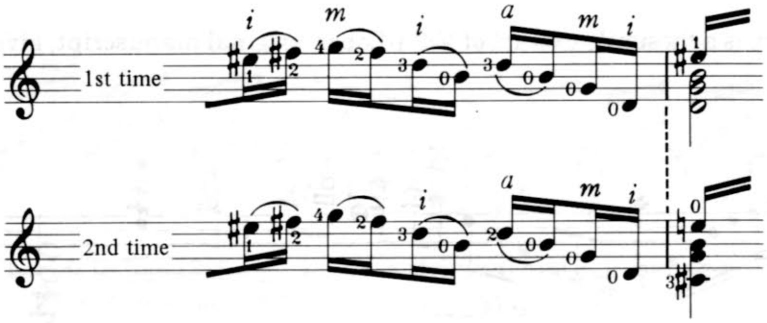
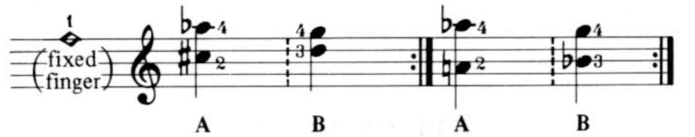
1. Maestro Carlevaro is in the possession of manuscripts of the Studies given to him by Villa-Lobos in 1943 when he was studying these works with the composer. These manuscripts have contributed to his understanding of the musical and mechanical problems presented in each study. In the manuscript of Study No. 3 the indication "Arpeggio Study", as found in the published edition, does not appear. (Publisher's note)

Likewise, in the last beat of bar 2 a similar situation arises for the transition into bar 3.

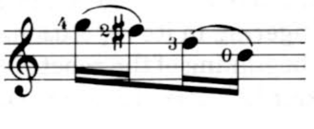


The left hand must be contracted for finger 4 to be placed on fret 3 (G) of the first string while the slur G - F sharp is performed with fingers 4-2. This leaves finger 3 free to perform the descending slur D-B on the second string. How is this contraction of the hand achieved? It is done without the least bit of effort as the result of a simple change of presentation. It is not necessary to move the fingers in order to contract and unite them. Just a subtle movement of the wrist and arm, provoking a slight change of presentation, will place fingers 4 and 3 on the third fret of the 1st and 2nd strings respectively. To assimilate this technique, the following exercises will prove useful.



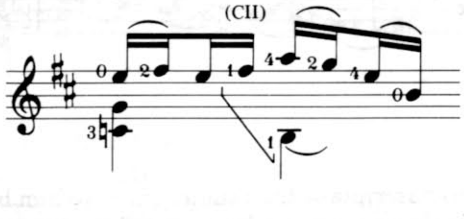
Move from **A** to **B** several times, making no effort with the fingers, allowing arm and wrist alone to make the change in presentation (**A**: longitudinal presentation, **B**: transversal). Finger 1, kept in place, should not apply any pressure: it is only a point of contact serving as a pivot and aiding the change of presentation. Once this technique has been learned, bar 2 can be correctly performed using the concepts described above. Nevertheless, this refers only to a static phase for the purpose of describing the different presentations of the hand. Beyond this a series of movements are required for the performance of the ascending and descending slurs. Those ascending slurs fingered 1-2 need no further explanation. They are simple slurs performed by "hammering-on".

For the descending slurs fingered 4-2 and 3-0,



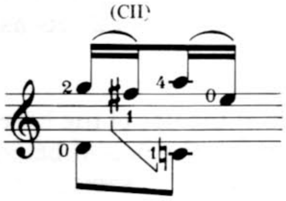
the descending slur to the open string (D-B) merits special attention. One should raise the hand slightly so that the third finger does not brush against the first string when performing the slur. The technique is that of the "descending slur by exception", explained in the *School of Guitar*.

Bar 4 presents an interesting problem. Here the use of a partial barré can avoid the unnecessary translation of the first finger from F sharp on the 1st string to B on the 5th. The solution is to place finger 1 as if it were a barré, but without pressing on all the strings (that is, pressing only those strings indicated), forming a "bridge" with the finger to unite these two notes. The notation used is "(CII)", the brackets indicate that this is not exactly a barré.



The same problem occurs in bar 5, where the technique is used in two places. In the last beat of the bar the solution is similar to that of the previous example, with one difference: finger 1 will be used for more than one fret. In the form of a barré, finger 1 is to press only the first string in such a way as to permit its tip to reach the fifth string exactly.

Proceed as follows:

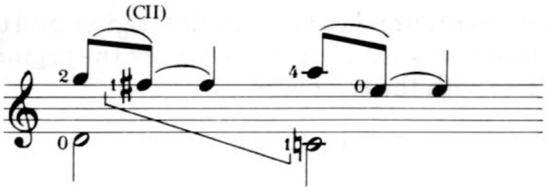


A) The descending slur 2-1 (using the first finger as a barré) should be made while pressing only on the first string.

B) Finger 1, placed as above, should play the C on the third fret of the 5th string simultaneously with finger 4 on A on string 1, thus avoiding the need for a transversal translation of finger 1 and the abrupt cut-off of the F sharp this would cause.

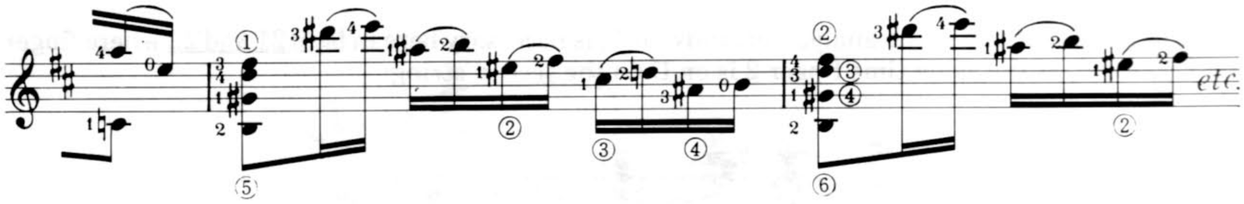
If we look at **A** and **B** separately, there appear to be two different positions, ie a complete translation of the arm from position II to III. Actually this does not occur. Rather, there is a subtle change of presentation effected by the wrist and arm. They cause a slight rotation of the hand, allowing fingers 1 and 4 to be placed in the correct position. Therefore the left hand thumb is not displaced but acts as a point of contact on the neck of the guitar through which the hand makes the necessary change in presentation.

The aforementioned should be interpreted in relation to the time factor, which determines whether a particular fingering or hand position is appropriate. This is a very important element to be taken into consideration in special cases. The following example presents a situation similar to the previous one, but here the time factor allows a different fingering solution.



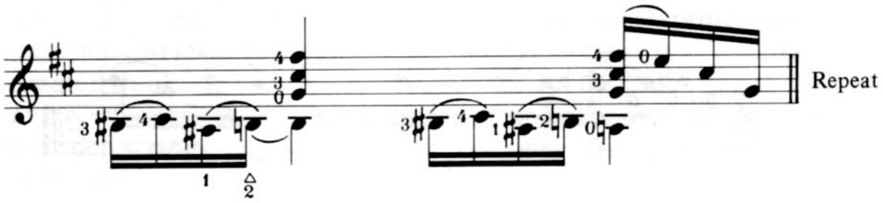
One might suppose that the barré is needed to avoid a transversal translation of finger 1. However, here the tied quarter note affords us greater freedom so that the correct solution is a total change in hand position whereby the thumb makes a displacement.

Bar 6 begins with a chord, repetitions of which should be played with a different fingering; the context requires this.



In bar 7 the last note, B, must be sustained until the first chord of the following bar. This merits a detailed explanation. Remember that after playing the chord in bar 6, a series of slurs occur that require the maintaining of a longitudinal presentation until the end of bar 7. However, in the last A sharp - B slur, finger 2 should remain in place until the following chord. This finger should serve as a pivot through which the hand rotates to change presentation, placing fingers 3 and 4 on the 2nd fret. This exercise is a help in learning to use finger 2 as a pivot:

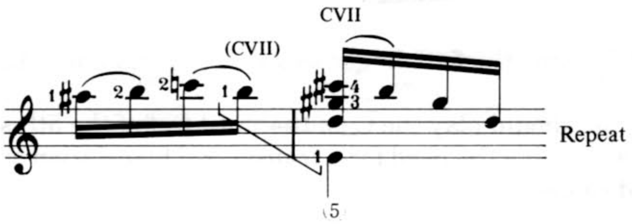
Exercise



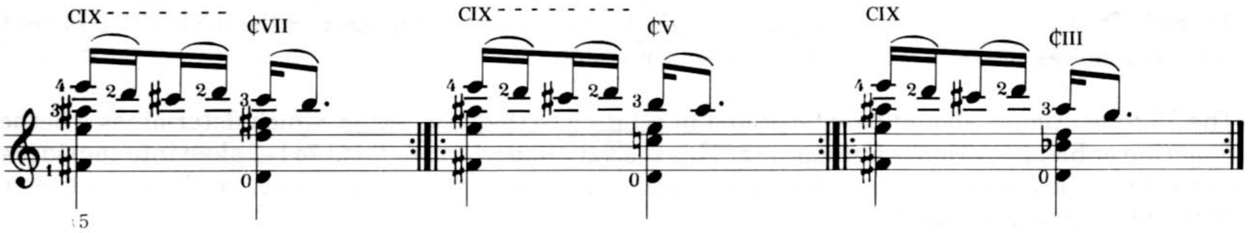
Finger 2 acts as a pivot through which the change in presentation is effected

Repeat this configuration in different positions. In the first phase, the ascending slurs force one to maintain a longitudinal presentation. Where the chord has to be formed finger 2 acts as a pivot, allowing the hand to move to a transversal presentation.

In passing from bars 10 to 11 there is another example of the use of the barré to avoid the transversal translation of finger 1, and to allow the connection to be made without the note B being cut off abruptly.

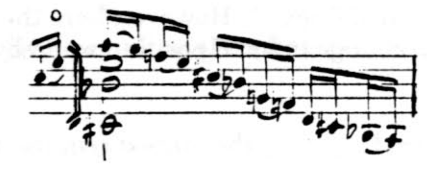


In bar 12 there is an example of a position change requiring mechanics of the supporting point. As a preliminary exercise, use the following configuration, lengthening the distances between positions:

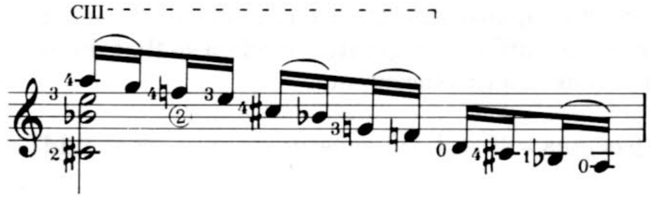


I should like to point out that in bar 14 there is a difference between the original and the printed edition. Villa-Lobos' original manuscript reproduced in facsimile below shows that the note at the beginning of the third beat should be a D. The fingering is a result of my studies with the composer.

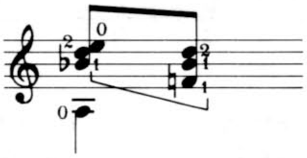
Original Manuscript:



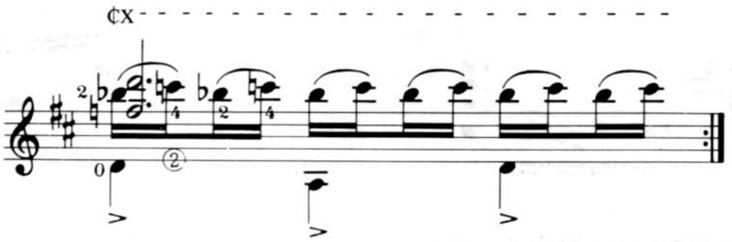
Fingered:



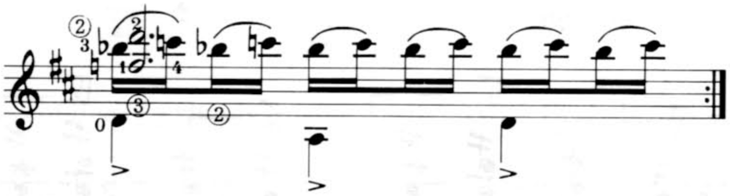
The transverse barré, defined in the analysis of study no. 2, is necessary here in bars 21 and 22 where finger 1 bars B flat and F natural, at the same time finger 2 is on D on the second string:



Finally, it should be pointed out that it is preferable to finger bar 26 using a barré at position X. In this case, because we are in the transition sector of the fingerboard, the thumb is placed more towards the front of the neck of the guitar so that the hand is not obstructed by the body of the instrument.



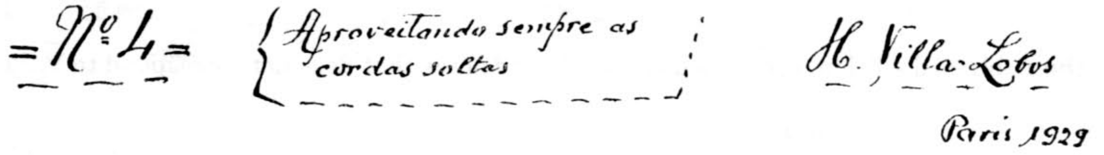
This alternate fingering may be useful for those finding difficulty correctly executing the partial barré in the transitional sector.



STUDY NO. 4

The original manuscript of this study, which Villa-Lobos gave me in Rio de Janeiro indicates *aproveitando sempre as cordas soltas*, (always taking advantage of the open strings), and it is marked *Andante* rather than *un peu modéré* as in the published edition.

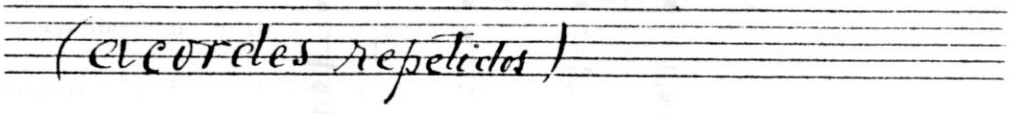
Facsimile extracts of original manuscript



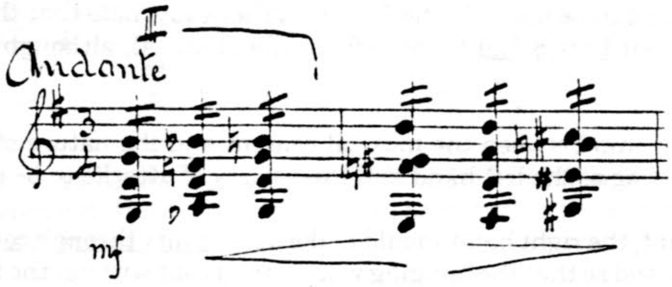
=Nº 4= {Aproveitando sempre as cordas soltas}

H. Villa-Lobos

Paris 1929



(acordes repetidos)

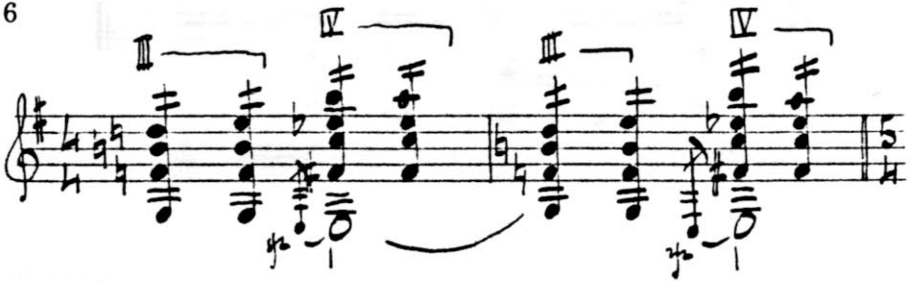


In the opening bars these indications are borne out; eg, the first and third bars, then the second and fourth bars use the same melodic pattern in different registers. Harmonically, there are certain changes that we can suppose Villa-Lobos introduced to adapt musical ideas to the guitar. We must remember that Villa-Lobos was himself an excellent guitarist and that he created this piece taking advantage of the open strings and the instrument's tuning. He was not working from the piano, where identical musical patterns can be reproduced at different registers. If the guitar's *a priori* limitations (the open strings) can be considered as having presented him with obstacles, they can also be seen as having enabled him to enter a new world of orchestral colour and increased sonority, as the key which he chose for this study illustrates.

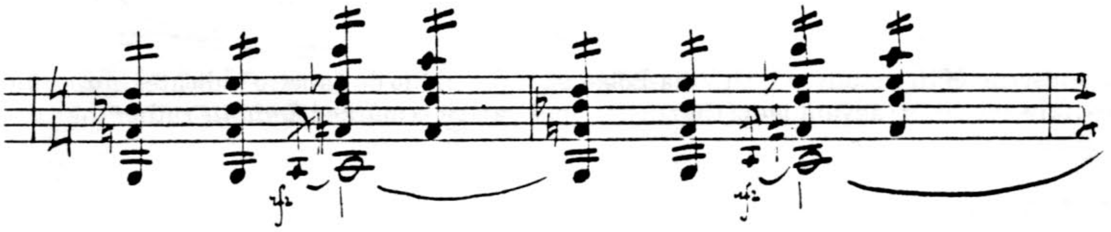
Bars 5 and 6 are exactly alike, and their contents reappear in bars 29 and 30. However I must mention that in my original manuscript the B natural in bar 5 is a Bb in bar 29. Any doubts about this are removed since Villa-Lobos repeats it in bar 30 - in anticipation of the mood of bar 32.

Facsimile extracts of original manuscript

bars 5 and 6



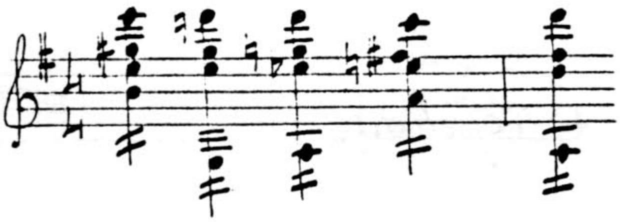
bars 29 and 30



Bar 8, in the published edition, contains a change in the notes that does not correspond to Villa-Lobos' original.

Facsimile extract of original manuscript

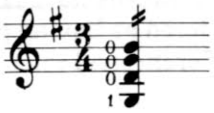
bar 8



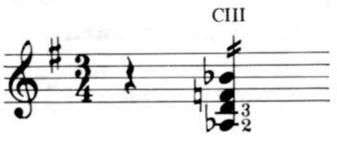
Among other similarities that can be found in the 1st bar of the study, note that the music and mechanics of bar 5 are a model for bar 6, and that bars 8 and 9 are melodically identical, although there is some difference in the harmony.

Having observed the relationship between the musical content and the nature of the instrument, we can adjust ourselves better to the fingering of the left hand and the variety of attacks to be performed by the right.

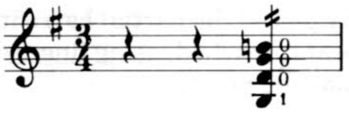
From the technical standpoint, the right hand should make use of unity through contact so that all the notes of each chord sound simultaneously and so that the "singing voice" stands out without the finger (finger *a* in the early bars) making any undue effort.
Since Villa-Lobos wrote "III" in bar 1 of the original manuscript, I am inclined to believe that the following fingering should be employed using the third position and always taking advantage of the open strings, as the composer indicates.



Without shifting the left hand use finger 1 (now as a barré at III) to form the second chord:



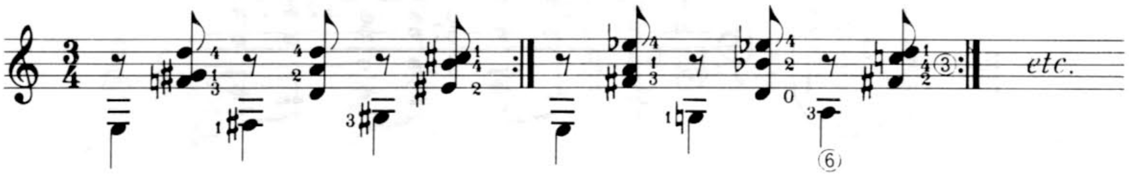
The chord on the third beat is obtained by simply raising the hand with the help of finger 1 (as a pivot) on G of the 6th string:



Besides being needed to form the chord on the second beat, the barré at III dampens the open strings of the first chord.

The chord on the second beat of bar 2 is played anticipating the placement of the hand required for the chord on the third beat. Finger 3 is left free so it can be placed on G sharp later.

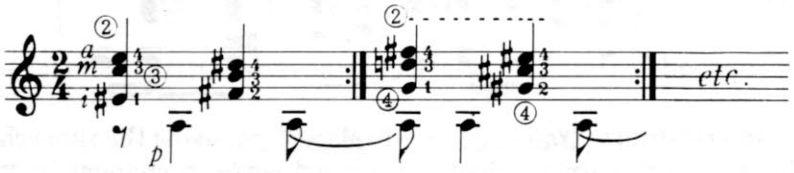
The arm is an important factor in the placement of each finger.



The foregoing mechanical solution is preferable since it provokes a contraction of the 4th finger (by way of 1 and 2 placed on the 2nd fret), avoiding a larger displacement for the third chord.

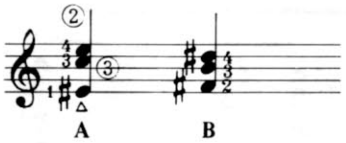
In bar 4, the melodic movement on the 4th string denotes the changes in chordal harmony. The index finger of the right hand, which plays on the 4th string, should accentuate these points of interest provided by Villa-Lobos.

Exercise for technique to be used in bar 4:



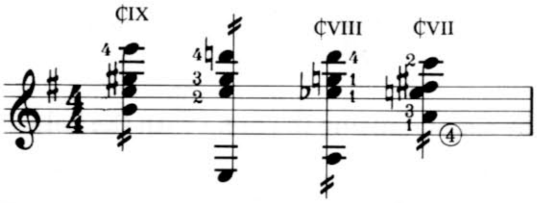
Right hand: Fingers *i*, *m*, *a* employ unity through contact. This technique allows the player to make one or more of the notes within the group stand out. Here the ring finger, *a*, accentuates the notes in the upper voice while the index accentuates those on the 4th string.

Left hand: To go from **A** to **B**, raise the hand lightly, using finger 1 as a pivot. If the movement is made correctly, the fingers will form the presentation at **B** without effort and as a direct consequence of the joint action of the hand and arm.



The sign △ indicates a pivot finger, on which the change in presentation is made.

According to Villa-Lobos' directions in the original manuscript, the chord on the first beat of bar 8 requires a barré at IX until the 4th string. On the 2nd beat it is preferable to prepare the hand presentation in advance. Therefore the fingering 2-3-4 is chosen instead of continuing with the partial barré.

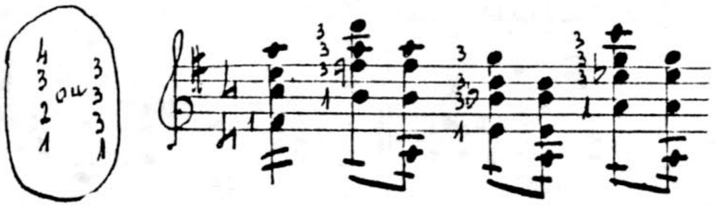


As a consequence, on the third beat we have already placed the partial barré in position VIII. Finger 1 presses the third and second strings, and the chord on the 4th beat is reached, using finger 4 as a pivot to raise the hand (partial translation) to C VII via the mechanics of the supporting point.

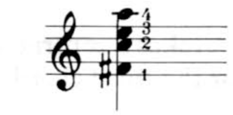
Bar 9 contains an exact duplicate of the melodic pattern in bar 8, but there are changes in the harmony. The mechanical solution is therefore different: in this case we eliminate the barré on the second beat.

At bar 11 the repetition of a finger pattern on the guitar fingerboard begins. Villa-Lobos proposed two fingerings in his original. Unfortunately I do not know which he preferred,for although I heard him play other works, I never had the occasion to hear him interpret this particular study.

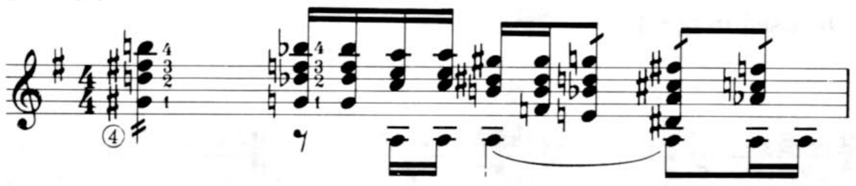
Facsimile extract of original manuscript.



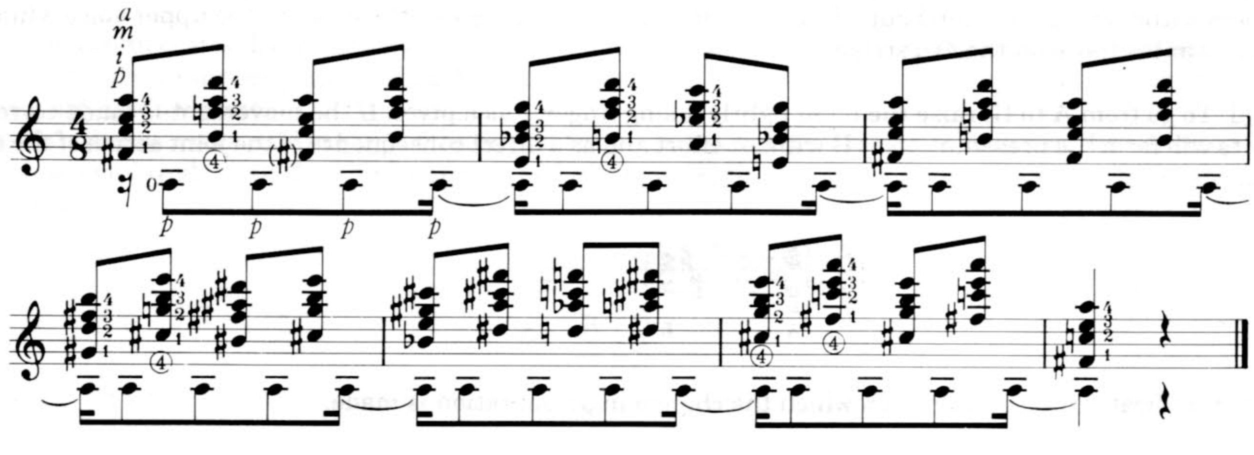
In any case, the best fingering is:



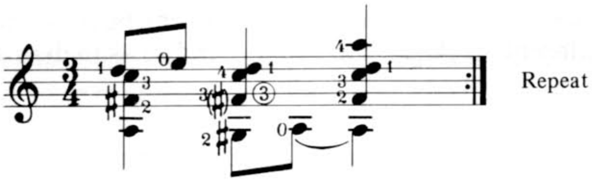
In the original, Bar 15 also contains differences compared with the published edition. To simplify the reading, here it is written an octave lower.



Here is an exercise for the left hand relating to translation by displacement, using the same chord in a transversal presentation. The pedal on the A open 5th string, should be played between changes in chord position which facilitates the translation.



In bars 18, 19 and 20 there is a contraction of fingers 3 and 4 using finger 1 as a pivot.

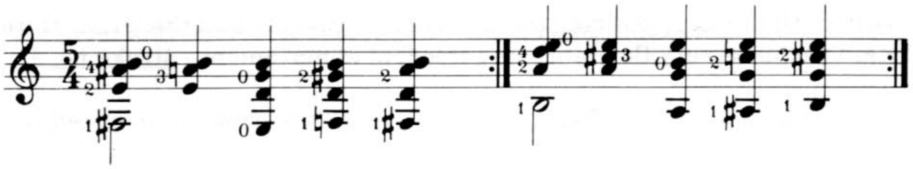


All contractions executed by the fingers alone require unnecessary effort. The intelligent use of the hand and arm eliminates this problem. One thus learns an extensive array of subtle and varied positions of the fingers (contractions and distensions) where the fingers themselves are not required to initiate the movement directly.

In bars 23 and 24 the work of the middle finger is particularly important. It should highlight the notes on the 3rd string to enrich the harmony and avoid the natural opaqueness of the string. Unity through contact allows one to emphasize an individual voice without the need of an isolated movement of the finger in question.

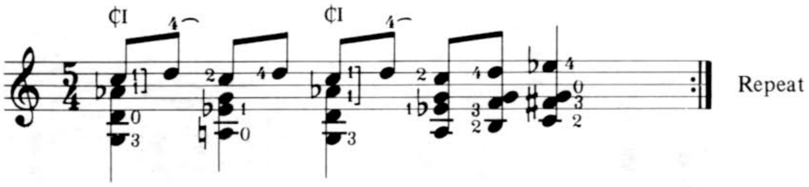
There are different angles of the right hand fingers for dynamic variation (or even better) differentiation in timbre. The aim is to vary the sonority of each voice so the listener can hear the richness of the harmony rather than a dull block of sound.

The following exercise will be useful if you try to individualize the harmonic voice played in each chord by the finger *m*.

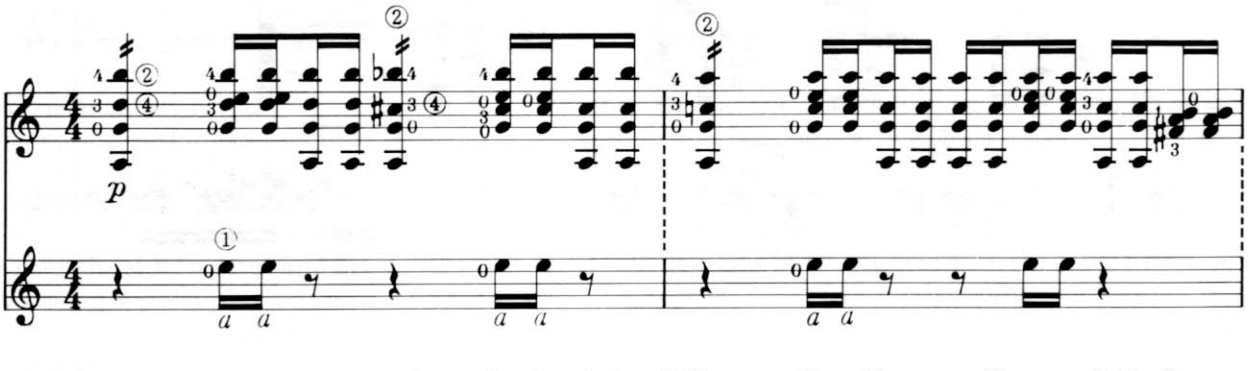


In bars 33 and 34, finger 4 serves to tie the chords together:

Exercise

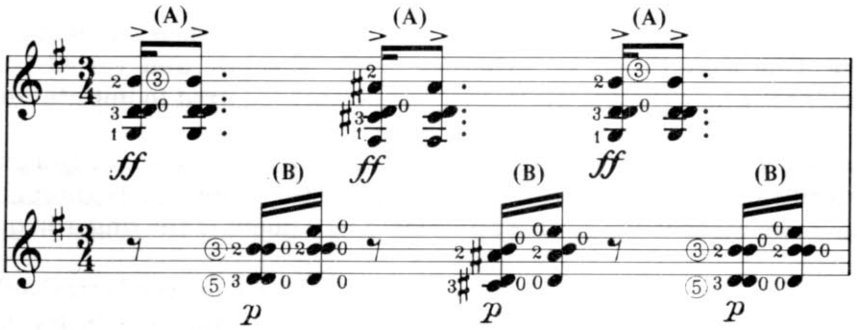


In bars 36 and 37, the 1st and 3rd strings have an important rôle. The G of the open 3rd string is played continuously, its colour affecting the various harmonies, while the open E of the first string sounds separately with its metallic bell-like colour. Both measures should be played *piano*, but applying *metallico* each time the open E appears. The way to achieve this is found in the subtle work of the right hand which employs a different angle of attack for each finger.



With the help of stroke no. 5 the tone colour of string 1 should be *metallico*, like a small, graceful bell.

From bar 46 on, the original theme returns with a variation. To greatly intensify the sonority required for this section marked *Grandioso*, Villa-Lobos takes advantage of all the the strings, using small transversal displacements of the right hand to help augment the resonance of the main chords. The result can be very expressive and beautifully grandiose if great care is taken in using different strokes for the right hand so as to distinguish the sound on separate levels or planes.

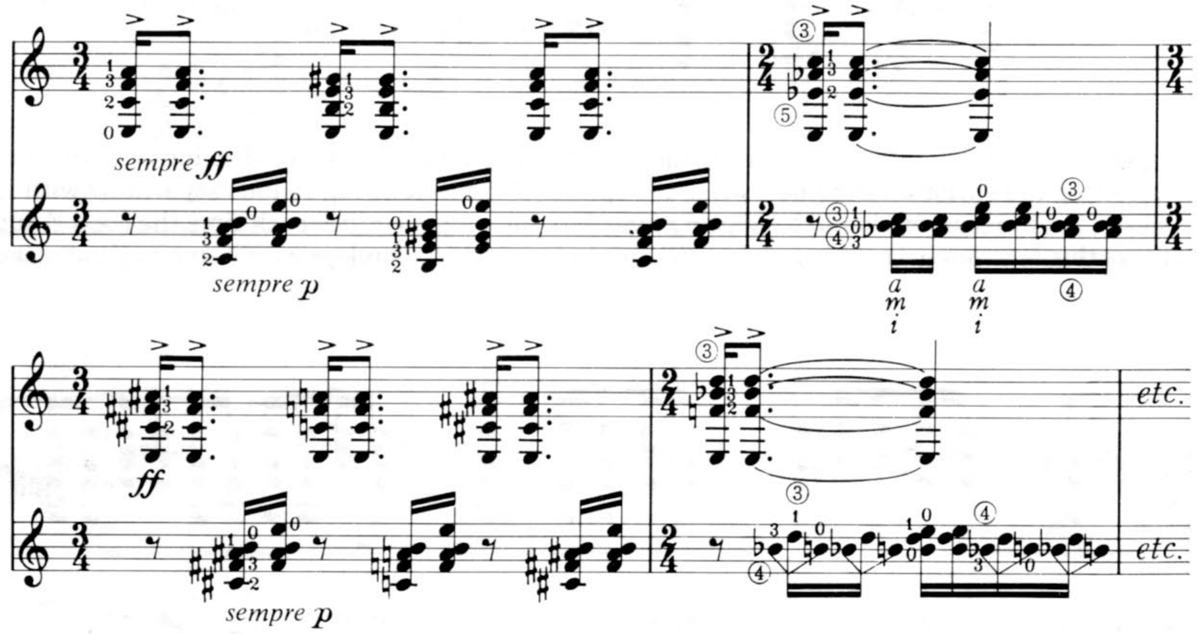


To obtain the effect illustrated in this example the right hand angle of attack at **A** should be distinctly different from **B**, as follows:

(A) The fingers act with all their force, utilizing the muscular aggregate and the wrist. Here it is necessary to use fijación to obtain the necessary flexibility and freedom of movement - stroke no. 4.

(B) The fingers use stroke no. 1, ie without fijación of the joints. This stroke is required when playing *piano*.

The following exercise practises the different strokes of the right hand. Through intelligent use of the fingers, the guitarist can differentiate between strokes in terms of both intensity and tone colour.

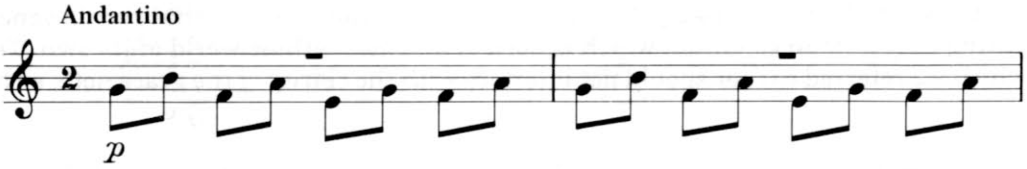


STUDY No. 5

This study is composed over a continous melodic pattern in thirds woven into a subtle fabric. Incorporated into this is a linear melody in the upper voice countered by a bass line which also plays an important rôle.

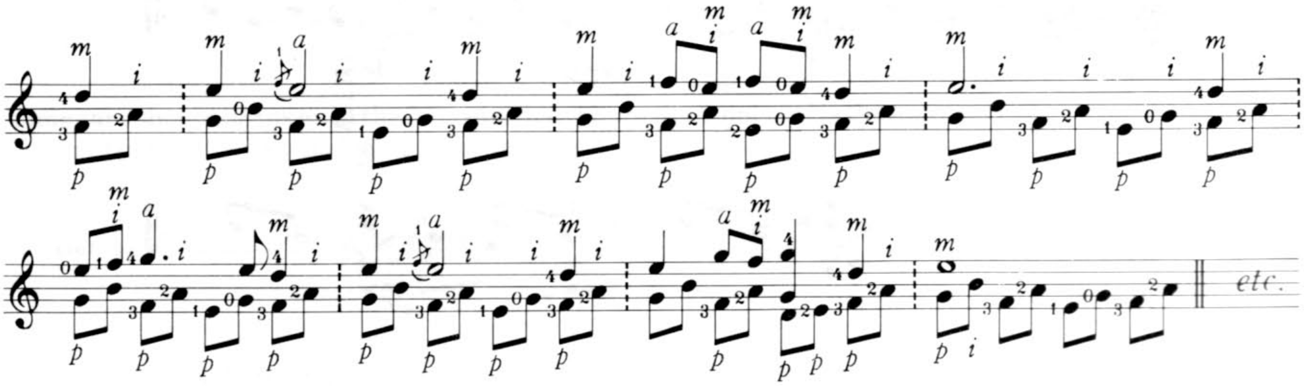
The beauty of the structure should emerge in the quality of sound, from the colour and dynamic levels of the three voices which develop parallel to one another.

In the first two bars an undulating line of thirds is stated (soon to be repeated insistently in the following bars) in a regular rhythm of eighth notes, eight per bar, continuing unchanged until the end of the work.



The regularity of the rhythm and intervals reveals a certain severity of character, the product of systematic repetition. In contrast to this relatively rigid pattern, in bar 3 a melodic line appears in the upper voice with a different rhythmic quality.

The following exercise, based on a similar pattern, can be used to practise putting the two parts together as well as developing greater freedom and liberty in applying different right hand strokes.

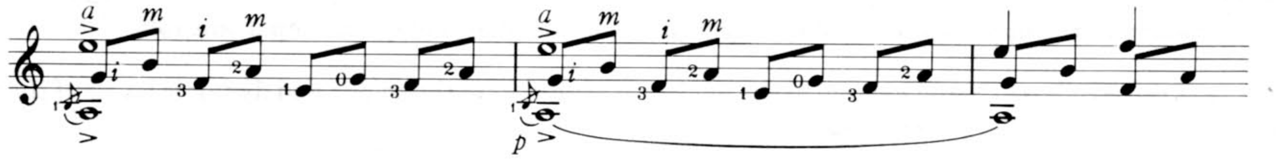


In bar 5 the bass voice appears, creating a free interplay between the three elements, one in which each voice has a part. At times the bass should predominate, at other times it is the upper voice, and there are places where we can enjoy the development of all three voices at once. Yet the grace and beauty of this study resides in the emphasis applied to each voice to the right extent and at the right moment. Of course the right hand plays a very important part applying the different strokes which highlight or attenuate each melodic line.

The upper voice, introduced in the 3rd bar, is not only repeated at various pitch levels but is also interestingly reiterated in augmented form: sometimes in quarter and sometimes in half notes.

The pattern in thirds is maintained throughout in a uniform manner and should be played lightly against the alternately presented upper and bass voices. It is truly admirable how such an atmosphere of calm and surrender can be created by this movement in eighth notes. With Villa-Lobos the unfolding is continuous, for he uses melodic elements and musical twists of popular origin that possess contemplative lyricism and nostalgia. The result is a transparent musical fabric where the outer voices stand out naturally from the insistent eighth notes. The interplay between the eighth notes and the melody that stands out develops in alternation with the sonorities of the bass. Also, a special grace note derived from Brazilian folk music appears here. This kind of influence does not represent the copying of musical models created by others: it is simply the root, the spiritual bond between Villa-Lobos and his native land.

In bars 7 and 8, the "thickness" of this grace note has an intensely expressive meaning. Villa-Lobos told me this is true of both this study and of Study No. 10, both of which are influenced by the Amazon region. I once heard him refer to them as "Amazonic Studies".

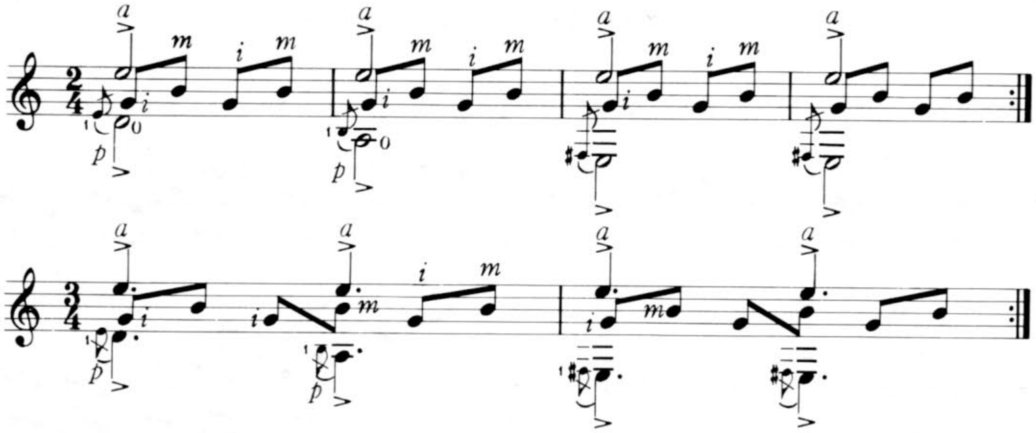


The grace note should be made with the help of the hand, so that the finger can perform the descending slur of a major second without disturbing the adjacent string.

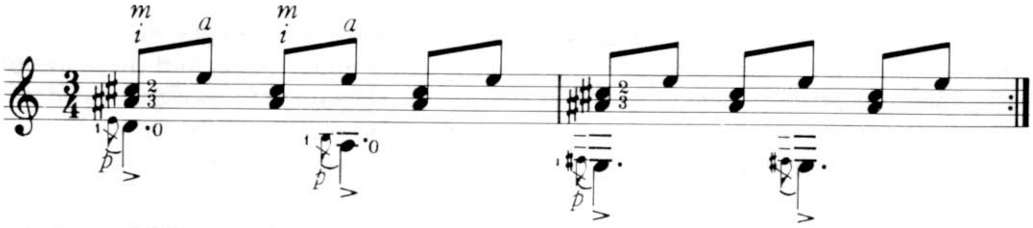
This grace note should sound like a savage cry. It should have an emotional charge that goes beyond purely musical concepts, penetrating that human condition which is born of an entire ethnic world of its own. The succession of eighth notes to which we referred earlier should not interfere with the clarity of the grace note, either in this or the next bar.

At this point it is worthwhile to work on an exercise of descending slurs to open strings (with finger 1), because this technique requires a combined movement of the hand and arm. When part of the work in playing a slur is delegated to the hand and arm, this is defined as a slur by fijación[1].

With the hand free:

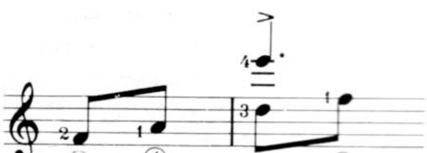


With fingers 2 & 3 fixed:



As a natural development and in contrast to the descending grace note of a tone, bar 15 contains an ascending grace note of a major second, this time in the upper rather than lower voice.

To facilitate the translation to a distant position the eighth notes at the end of bar 16 should be fingered in the following way:



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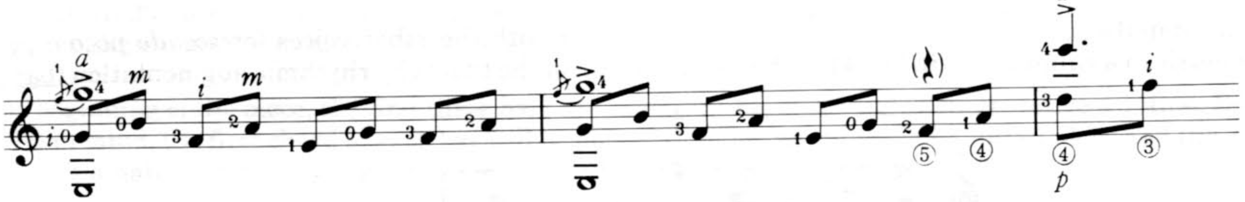
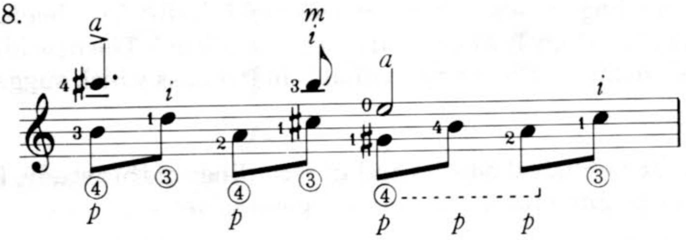
1. See Glossary

We arrive comfortably at the succeeding bar with no problem by using an intermediate change of position.

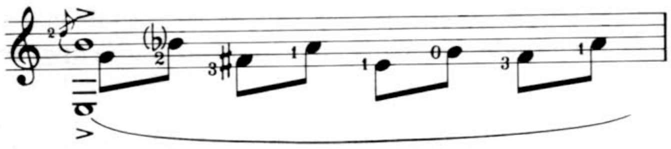


The dotted quarter note in bars 17 and 18 should be played at full value, since it is in rhythmic contrast to the continuous flow of eighth notes in the lower voice. The following exercise is similar to the original and is fingered for use in bars 17 and 18.



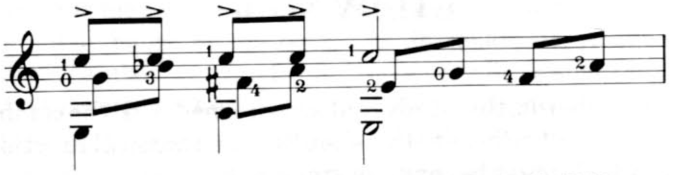
Bar 15 is repeated, thus imparting a sensation of magnetic attraction that envelops us in both a subtle and compelling atmosphere. Bars 17 and 18 are also repeated and we find the same idea again in bars 27 and 28 and elsewhere. The work's modal character, represented by the continuous moderate tone of the repeated eighth notes, presents a vision of Brazil with its wide and open horizons, at times evoking its tranquil and innocent rural music.

It should be pointed out that in bars 27 and 28 the B natural should stand out and not be lost when B flat is played.



The same care should be taken in the following bar where the B natural is the main melodic element and is sustained until the entrance of a new melody in the bass.

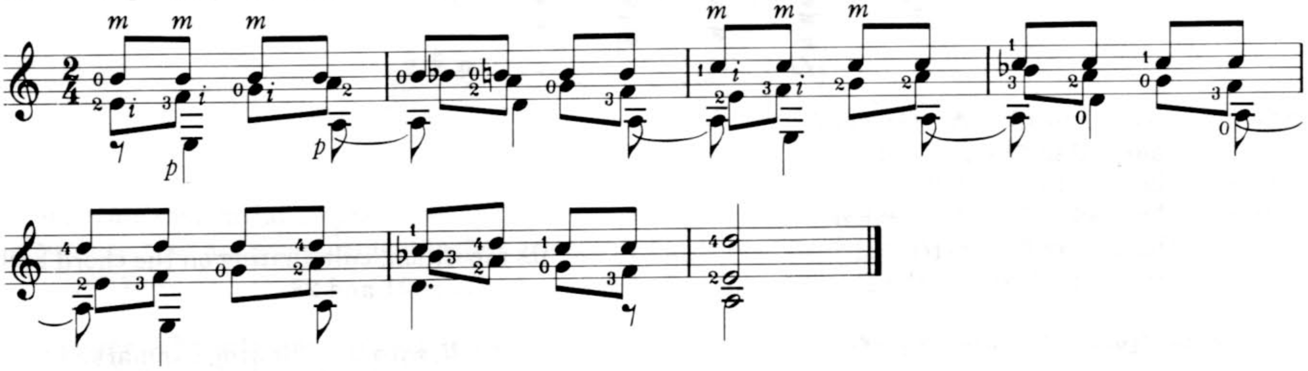
Bar 37

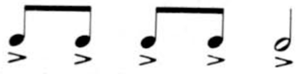


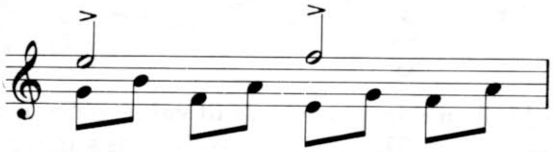
In bars 37 to 40 special care must be given to the right hand fingers for which different attitudes (ie different strokes) must be used to obtain a complete auditory image, one that brings out the three voices with their contrasting elements.

The following exercise requires the intelligent use of different strokes played simultaneously. The aim is to play three elements each at its own individual level, so that the result is transparent and each voice can be heard separately.

The middle finger plays the upper voice, the index finger plays the middle voice, the thumb plays the bass.

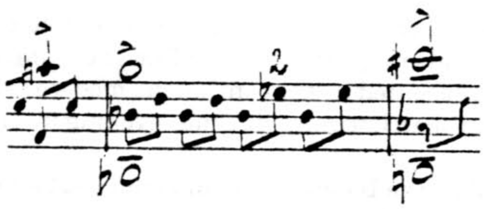


The rhythmic impulse, (), together with the other voices (*crescendo poco a poco*), carries the music to a culmination in bar 41 with a re-exposition of the theme by rhythmic augmentation (bar 43).



Soon afterwards it dissolves in a descending scale which is pungent and forceful. This leads to a *piano subito* (*Poco meno*) at bar 46 where the atmosphere has slightly altered - it has become tonal. The new idea continues for a short while, gradually restating the initial theme, but this time with a C in the bass which suggests the work is coming to a close.

Since errors are to be found in both the published edition and in recordings of this study, for reference here is an extract in facsimile of bar 48 from the original manuscript in my possession:

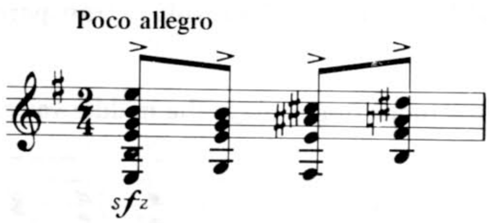


STUDY NO. 6

Written basically to practise playing chords, this study is also concerned with the combined work of the left and right hands. The technique for the chords must adhere to two simultaneous musical functions: a harmonic mass of sound and a melody in the upper voice which must be made to stand out.

Formally, the study consists of the repetition of a single idea with new variations introduced in each section.

The four chords in the first bar make up the guiding motif of the work.

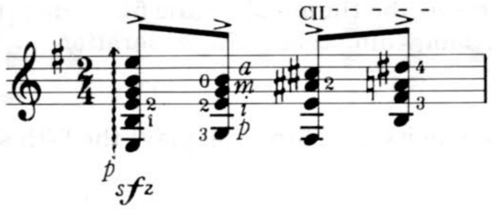


1st section:	bars 1 to 18 - **A** (18 bars)
2nd section:	bars 19 to 27 - **A 1** (9 bars)
3rd section:	bars 28 to 45 - **A 2** (18 bars)
4th section:	bars 46 to 54 - **A 3** (9 bars)
Coda:	bars 55 to 60, extracted from bars 1 and 28 and its repetition, culminating on the chord built on the sixth degree of the E-minor scale, already heard in bars 21 and 28.

Note the peculiarity of how the last bar of each section is always marked *rall*, with the following bar marked *a tempo*.

In terms of its structure, the principle theme is revealed in the first bar, repeated soon afterwards in slight variations. In the third section, as will also be found later in the piece, the thumb plays an important part since the basses act almost as syncopations, even though not expressly written as such.

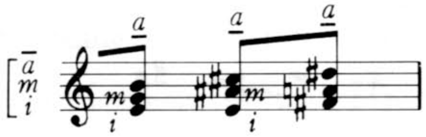
At the beginning of the piece, the first three bars are exactly alike, requiring an interpretive solution. Bearing the rhythm in mind, the first chord in each bar will be played *sforzato*, as indicated by Villa-Lobos, and the succeeding chords are a natural consequence of the melodic and harmonic development.



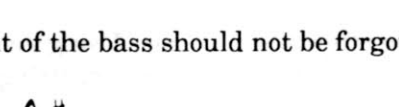
The first chord is played using the twin stroke of the thumb[1] (the flesh of the thumb on the 6th through to the 2nd strings, then making the sound of the 1st string emerge with the nail). For the effective use of the thumb, as stated in *School of Guitar* (p. 32): "The contact point, nail-string, must always be tangential. The left side of the nail is considered to be a sector of a circle with a long radius, or virtually a straight line."

In the metric structure of the first part, the eighth notes play an important rôle. Therefore the rhythmic aspect of the chords should be brought out. In the first bars, the chord at the beginning of each bar should not disturb the exactitude of the rhythm. When the thumb plays across the six strings an arpeggio is the natural result, for even if played rapidly it still occupies a tiny lapse of time. The thumb attack is the best way to create the *sforzato* effect in this particular case, and can be done most naturally as this is the finger most suited for it. This is easier when the guitarist has mastered the twin stroke technique, for then not only can the chord be played *sforzato* but the top note (E) can be made to stand out *cantabile* without difficulty.

On the subject of rhythmic exactitude, the three chords that succeed the first one should not be arpeggiated, but rather be played *staccato*. Each is to be played separately (*non-legato*) to emphasize the eighth note rhythm, which is best achieved by playing *plaqué* (all notes simultaneously). Although in some cases arpeggiation can be useful to create a certain sonorous or harmonic mood, this should not occur here. When rhythmic precision is desired, it is best to mark the separation in subdivisions of the beat. (As, for example, in the orchestra, where percussion instruments such as the woodblock, tambor, castanets, etc. have very little sustaining power.) On the other hand, where the notes have the greatest resonance and density (string bass and other low-pitched instruments), they cannot make a clear *staccato*, since their resonance surrounds the chords with a halo of sustained sound that wipes out any separation between them. Therefore, when playing the last three chords of each bar, unity through contact can be used, to allow for both the *staccato* and the clarity of the upper voice (B, C sharp, D sharp):



In the opening theme, the movement of the bass should not be forgotten.



Further on, in another variation presented by the composer, these notes acquire a different character. In this, their first appearance, they are a complement to the harmony and the bass line should be present even though the melody is in the upper voice.

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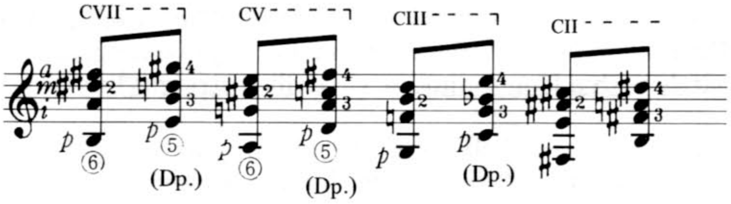
[1] The twin stroke is that action whereby to play two or more strings the thumb employs two different strokes at the same time, beginning with the flesh stroke and ending with the nail stroke.

In the 3rd and 4th chords, the barré extends from the 6th to the 1st string but the F sharp in the bass should not be sustained until the last chord. A good solution to this problem is to use the thumb of the right hand as a damper. Extended laterally it can dampen the F sharp on the 6th string at the precise moment that B is played on the 5th string, by using the same impulse: ie the thumb uses a single stroke to achieve both ends. The melodic movement from C sharp to D sharp is as important as the jump of a fourth from F sharp to B. To accomplish this, use the following technique:

Play the 3rd chord using the opposing forces of the thumb and the rest of the fingers (remembering the lateral placement of the thumb). At the same time as the thumb plays the 5th string (the last chord), its playing side is brought into contact with the 6th string, dampening that string's vibration.

Dual function of the thumb

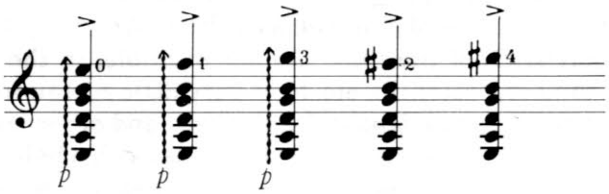
The thumb plays the sixth string and then, in its dual function, plays the fifth string damping the sixth string at the same time.



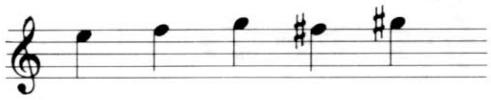
Dp. = damper

Supplementary Exercise

Twin stroke of the thumb



The following notes:



should be heard clearly and stand out above the other (open) strings. Using the twin stroke of the thumb it is possible to play chords very naturally from the 6th to the 1st string. Only the 1st string is struck by the nail making it sound louder than the others.

Unity through contact[2]

The ring finger (*a*) should protrude very slightly so that the string it strikes is emphasized without any extra force being added by the finger. The middle and index fingers (*i* & *m*) play at a quieter level and the thumb, without passing its motion to the other fingers should make bass notes stand out. This it does via its muscular aggregate. The object is to vary the attitude of each finger so that the notes within the chords stand out correctly as indicated in the following two exercises.

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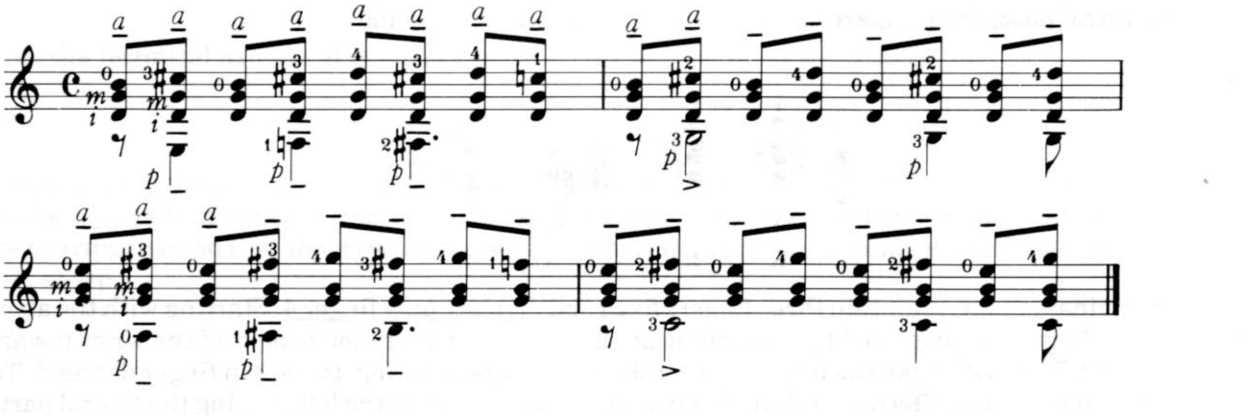
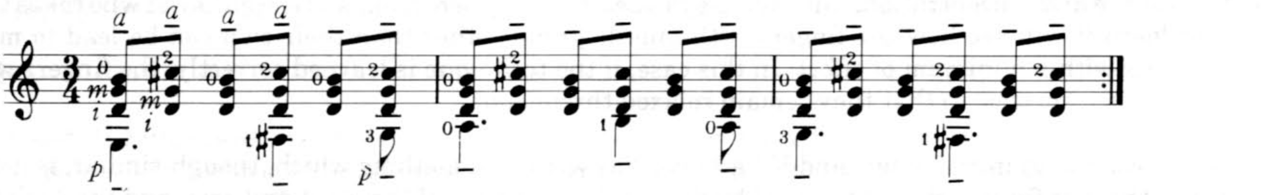
[2] *School of Guitar,* pp 59-60

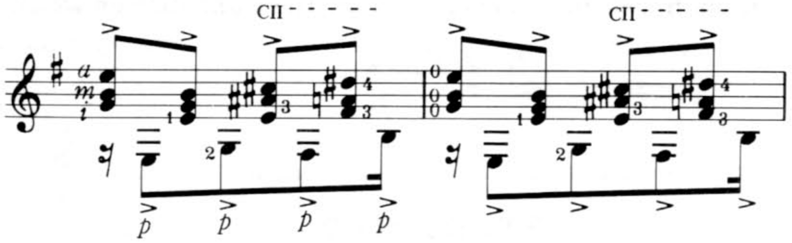
Exercise 3



Exercise 4



Starting with bar 28, the composer presents a variation on the original motif where the thumb plays a more prominent rôle. Whereas at the outset of the piece chords were to be played separately, here the bass notes link them, thereby interlacing the different harmonies. The fingering for these bars would then be as follows:

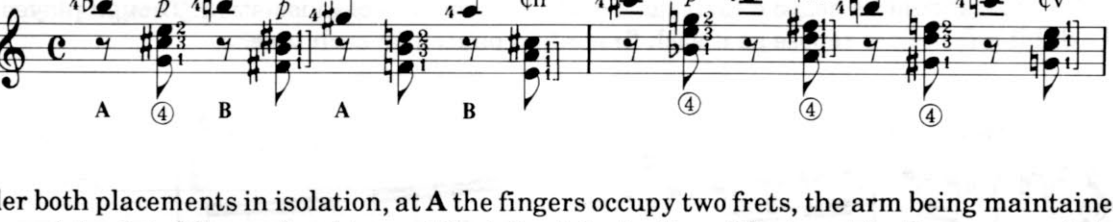


The dynamic displacement of the bass should stand out in opposition to the chords repeating the initial motif.

The succession of linking two chords in the harmonic sequence that begins at bar 23 has its mechanical counterpart in the linking of two left hand presentations: transversal and longitudinal.

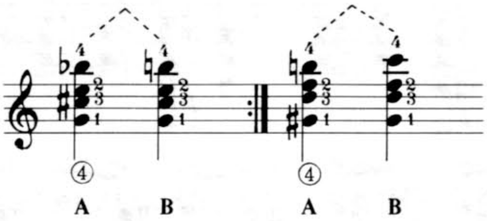
Here follows a modulating sequence of a diminished 7th chord followed by a second inversion of a major chord.

Exercise 5



If we consider both placements in isolation, at **A** the fingers occupy two frets, the arm being maintained away from the body, the wrist pointed forward and toward the left, while the line of the knuckles forms an angle to the strings. In contrast, at **B** the hand is placed so that the fingers cover four frets, the arm is close to the body, and the palm is parallel to the neck of the guitar.

Use the following preliminary exercise to learn to alternate these two presentations with the least force and the greatest natural ease, thus imparting fluidity and precision to the sound:



In this preliminary stage, maintain three fingers fixed and displace only finger 4. Starting with the above described presentation, finger 4 is displaced by a semitone as the result of a slight movement of the wrist towards the right and downward. This will make the lateral part of the hand corresponding to the 4th finger descend. The return to the initial presentation is effected working in reverse: the wrist rises to the left, raising the lateral part of the hand and consequently displacing finger 4.

With patience and concentration, this exercise can be extremely beneficial and the guitarist who takes the time and care to learn it will see how the fingers with muscle groups other than their own can be lead to make precise movements with a minimum of effort. In this case, if the technique is learned correctly, the fingers will obey the action of other muscles so that they remain relaxed throughout.

This is of course an initial stage, and Villa-Lobos has written something which, though similar, is actually more complex: the four fingers should be aided by the subtle movement of the wrist and arm, and they will fall into the proper positions as a result. Once the initial stage has been mastered, the four fingers will perform as described in the analysis of Study No. 1.

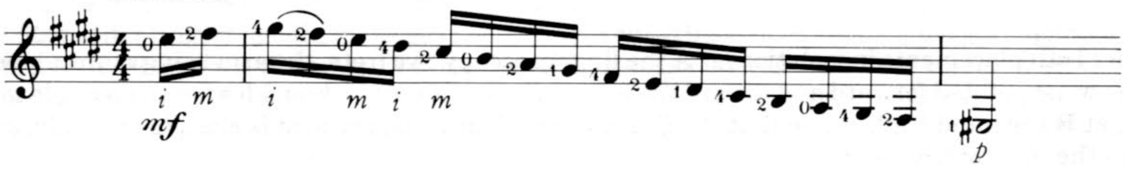
From a mechanical viewpoint, it should be understood that the disposition of the fingers on the fingerboard is frequently determined by the arm and wrist. The correct use of the various parts of the muscular complex, arm-hand-fingers, affords us greater precision in instrumental performance, the foundation on which creation in music can be built.

STUDY NO. 7

Study No. 7 has four sections arranged in the form A-B-A-C-*finale*:

- **A** - *Très Animé* - the first 12 bars
- **B** - *Moins (Meno)* - bars 13-29 including the beginning of bar 30
- **A** - a re-exposition of the first section in bars 31-40 (with an exact copy of the beginning)
- **C** - *Piu Mosso* - develops from bar 41 to the end

Each section of this study presents a different technical problem. In the first one (*Très Animé*), there is a descending scale which should be played at the tempo indicated by the composer but never rushed or out of control. This descending scale, at a quick tempo, should neither lose its formal balance and precision nor contain any impurity of sound. All the notes should be heard clearly, as if each were thought of in isolation. Though played rapidly, the scale should exhibit a feeling of repose as if each finger had paused on each tone.

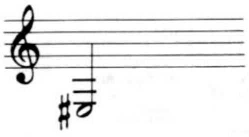


Technique

Let us examine the technical aspects of this passage referring to each hand separately:

a) Right hand

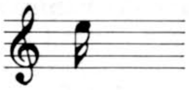
The right hand should make a gradual transversal translation from the 1st to the 6th string assisting the normal placement of the fingers (*i-m*) in each change of string. This slight transversal displacement can be made with complete ease bearing in mind that the wrist and arm are the main factors in the translation of the hand. When the thumb plays E sharp

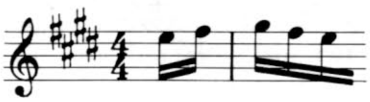


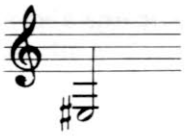
the hand should be in a position such that does not disturb the thumb stroke. It is at this very instant that it is necessary to rectify the position of the hand so that the thumb can attack the 6th string naturally.

b) Left hand

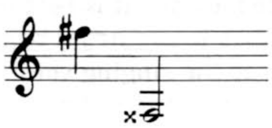
The left hand leads the fingers as they change strings. This is carried out by a transversal translation from the 1st to the 6th strings in which the arm must advance gradually, actively participating in the correct placement of the fingers along each step of the way. This therefore requires a precise and harmonious relationship between the hand and arm to facilitate fingerwork.

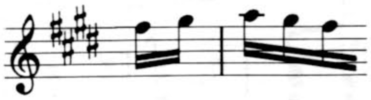
The harmonic interest of the scale is concentrated in note E 

with its undulating initial trajectory 

and the final E sharp  with a "raised feeling" due to the E having been modified by the sharp.

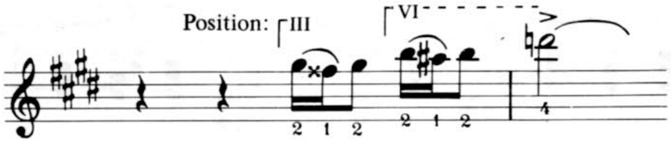
This E sharp also serves as the harmonic base for the development. The unfolding of the minor ninth chord (bar 2, culminating in 3) is the linking motif that leads, once again, to a descending scale ending in the F double sharp which is not unlike bar 1



with a similar undulating form  once again.

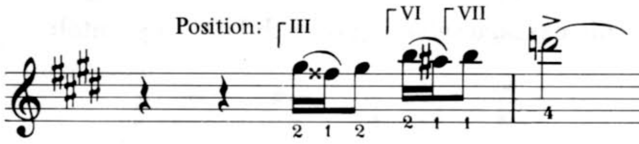
In bar 2 there is a fingering problem requiring attention. Here is an analysis of three different solutions:

a)



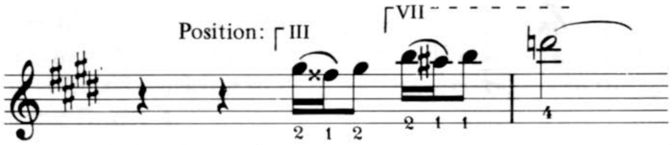
This fingering could be used, but for finger 4 to play D in the following bar it will have to make a distension, and then later return to the normal hand position to play the slurs at the end of the bar. This distension could affect the control of the D since the finger arrives there in a somewhat unstable and forced attitude.

b)



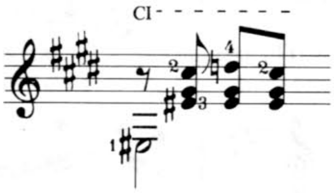
This second fingering works for reaching the D through a preparation at position VII, from which all of bar 3 is played. However, the total translation from position VI to VII presents a small problem that might cause a loss of control when displacing the hand.

c)

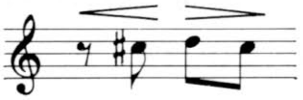


Finally the same fingering as in (b) is also used here, but the difference is in how it is applied. The correct technique is not that used in (b). To avoid loss of control provoked by a total translation, we go directly to position VII, but with prior preparation. In reality this is a "false" position VI with finger 1, while the arm and thumb are placed (in anticipation) in position VII by the subtle use of the wrist. This is the most satisfactory solution but only if the guitarist realizes that this displacement of the first finger is a partial translation [1]. The technique matches the interpretation of the guitarist, and he or she who combines technique and music perfectly will be the one to reveal the subtlety of the problem.

Bars 2, 4, 6 and 8 have a sequential relationship. There is both a chromatic rise in the bass and, at the same time, three repeated chords:

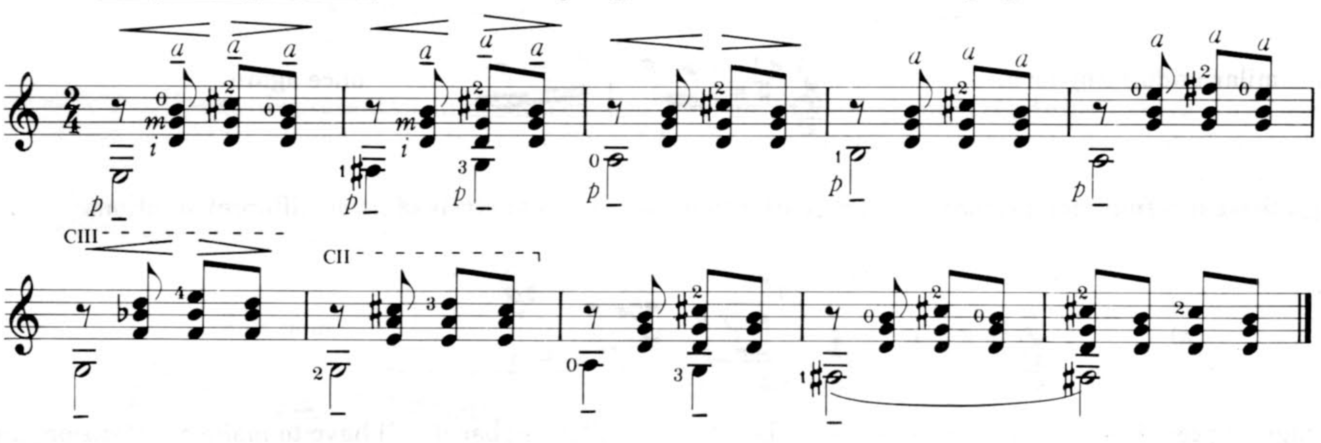


The model of bar 2 is repeated in bar 6 and that of bar 4 in bar 8. The melodic line above the chords,



should be articulated such that the dynamic weight falls on the second note and not on the 1st or 3rd. The same goes for the successive repetitions of the model. To perfect this - the accentuation of the rising chromatic bass line with the thumb, effected simultaneously with the proper articulation of the melody - it is best to isolate the problem.

Exercise - unity through contact allows the ring finger *a* to stand out as the singing voice.



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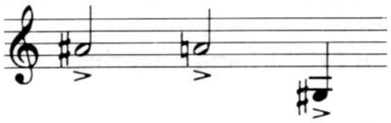
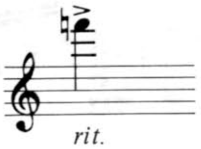
1. A total translation occurs with the participation of the whole motor apparatus, finger-hand-arm. A partial translation takes place when the action is performed by only one component of the motor apparatus.

The ring finger (*a*) should carry the singing voice by being placed forward and using the technique of unity through contact . The chords are not arpeggiated so that their rhythmic effect as block chords in bars 2, 4 and 6 contrasts with the unfolding of each scale passage.

Beginning with bar 9 there is a chromatic descent which ends, after another descending scale, on G sharp (bar 12).



Bear in mind that this chromatic descent, linked to various scale passages, is derived from that of the first bar. The initial part of the study has a certain air of nervousness, instability, and anxiety. This atmosphere culminates in bar 12 whose last note, F natural,



is repeated in the following bar, (second section: *Moins*), but now with a different character and requiring a different technique.

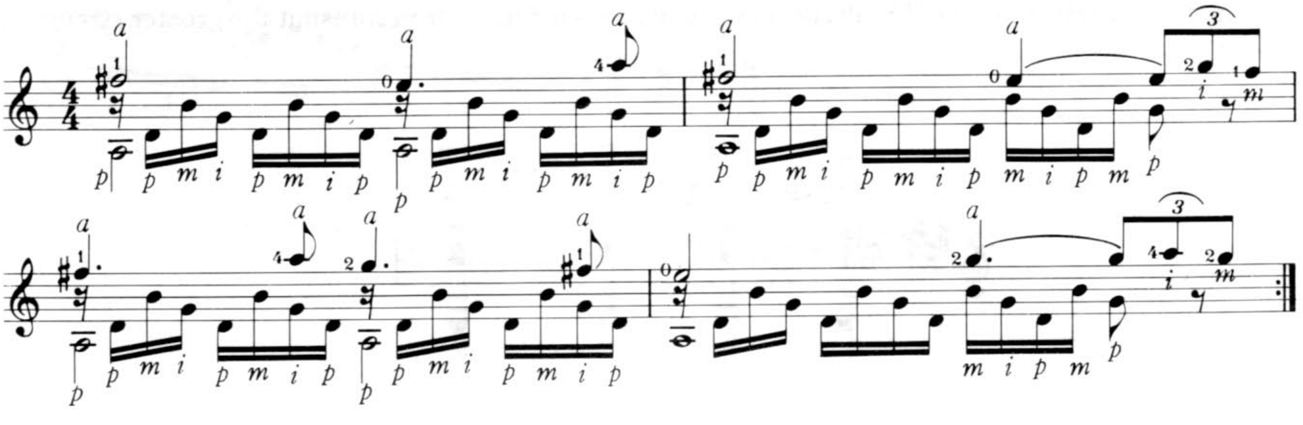
The second section (**B**) begins with a dominant seventh chord, with the F natural as an *appoggiatura*. At this point the piece is in D minor, but in a very fleeting sense due to the descending chromaticism used by the composer in the following bars, despite the pedal that remains on the open fifth string. In this section there is a melody supported by arpeggios using some open strings (very characteristic of Villa-Lobos). Fingers 1 and 2 remain in the same arrangement, string 3 is open (string 2 is open in bar 14), and there are parallel descending elements as a result of the prearranged fingering.

With only a few exceptions, the ring finger (*a*) of the right hand carries the melody. There are different ways of doing this effectively - in terms of timbre, dynamics, or a combination of the two. For example, a dynamically loud firm tone combined with a bright timbre can achieve the character demanded in the passage. I am inclined to suggest the use of the entire muscular aggregate of the ring finger (stroke no. 3), when it is being used simultaneously with the thumb. Remember that the last joint of the finger should not bend as this would produce a harsh tone and a variety of noises.

The thumb should work totally independently of the ring finger. The attack of the bass should be light, whether played simultaneously with the ring finger (string 5) or on string 4. In the latter case, the thumb plays part of the arpeggio, avoiding any rhythmic variance that might result from its natural muscular strength.

Exercise for the right hand technique of section B

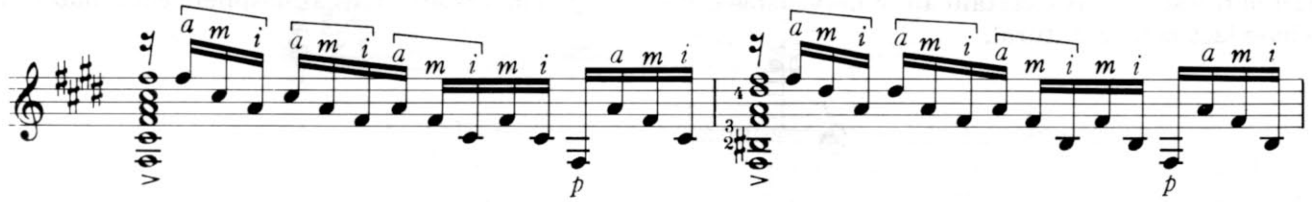
The ring finger plays the melody which, backed by the arpeggio, must always stand out. The thumb should play with much finesse, subordinating itself to the singing voice.


a
a
a
a
a
3
p p m i p m i p p p m i p m i p
p p m i p m i p m i p m p
a
a
a
a
a
3
p p m i p m i p p p m i p m i p
m i p m p

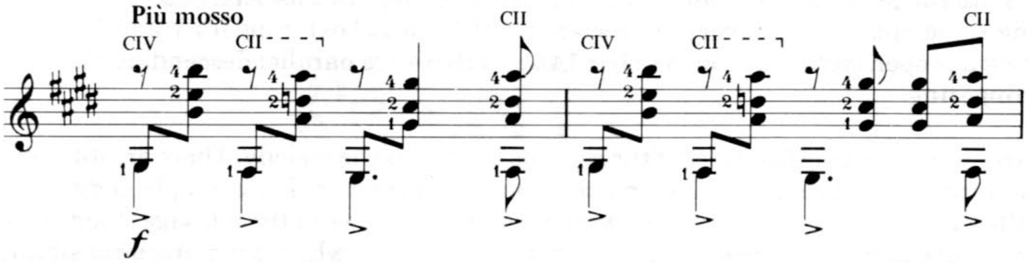
The rhythmic values are tied directly to the articulation of the melody. Accentuating the 4th string with the thumb would destroy the melodic-rhythmic balance and deform the music.

In bars 26 and 27 care must be taken with the right hand (*a*, *m*, *i*) so that the arpeggio is not turned into 16th note triplets due to the repetitive use of *a-m-i*. Carelessness would result in a rhythmic displacement being produced within the groups of four 16th notes. The effect could begin at the 16th note rest, if held too long. One must guard against bringing into the foreground a mechanical defect that would distort the real metric-rhythmic values.

Avoid creating 16th note triplets within the *a-m-i* right hand fingering.

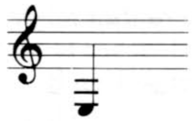


The fourth section (C), bar 41, is dominated by a series of parallel chords through which a rhythmic melody is created on the weak beats: a melody with displaced accents giving it a lighter character in contrast with the previous section.



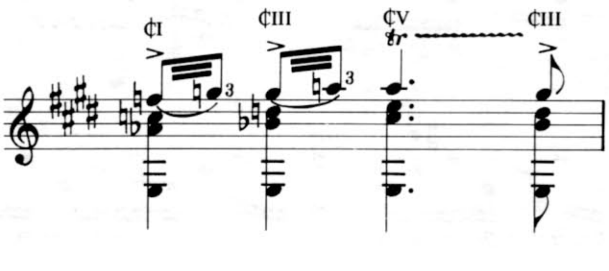
In the first 5 bars, the chord, melody, and bass move in parallel. The bass should stand out: the thumb plays firmly using its muscular aggregate. Meanwhile, the melody is carried by the ring finger on the upper string to create a parallel line with certain rhythmic inflections that impart a dance-like character.

Beginning on bar 46, over a pedal tone on the tonic,



there is a series of first inversion triads accompanying a melody ornamented with trills. The trills should be prepared separately to enable them to be played with greater ease. The technique is to give the wrist and arm direct participation.

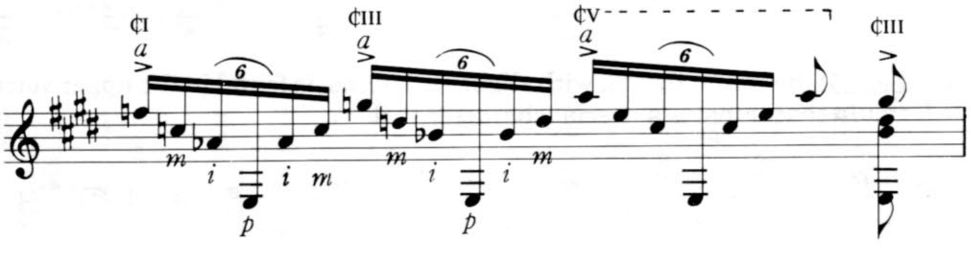
Finger 3 makes the trill and should be docile, playing in a relaxed manner to transmit the greater strength of the arm and wrist.



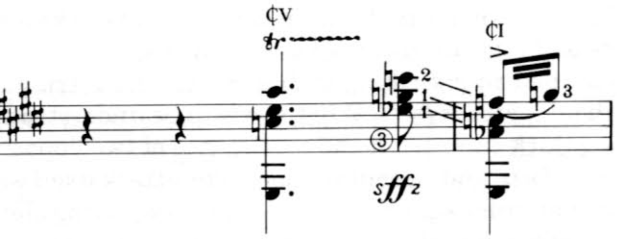
In bar 53, finger 2 can act alone or alternate with finger 3.

One approach to the trills is to play them exactly as written, respecting the wishes of the composer. However, in the past many guitarists adopted a way of "transforming" this difficulty with the use of arpeggios. This is explained here just for the record, but I leave the choice of approach to the player.

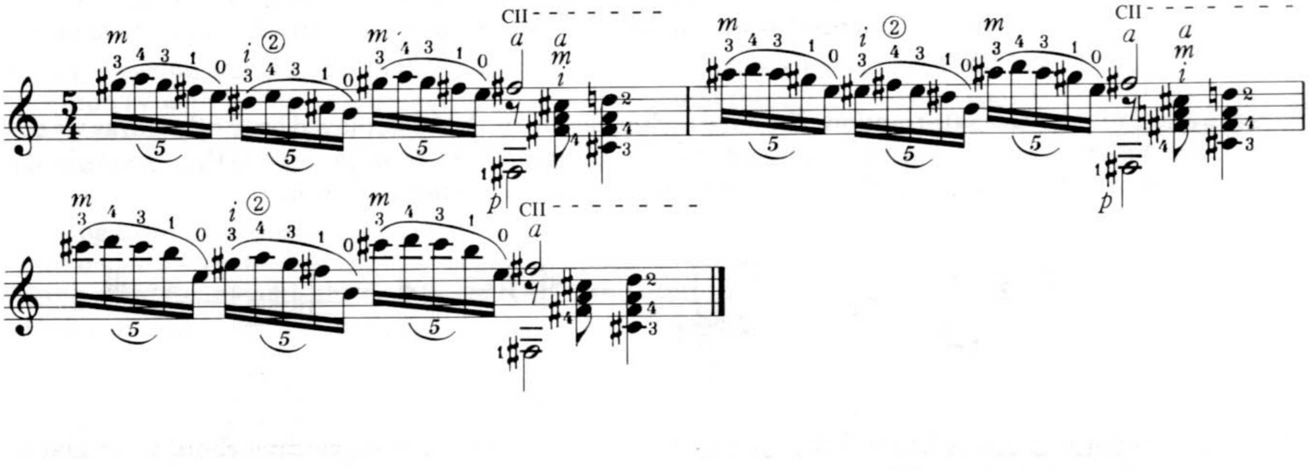
In this alternative method, the ring finger makes the upper note of the arpeggio stand out with the aid of the hand.



The descending *glissando* (*sfz*) in bars 47, 49 etc, starting with the chord on the last eighth note of the bar, can be produced with the same barré (finger 1) or with a small transverse barré, with finger 1 almost parallel with the strings in order to allow finger 2 to play on the same fret. Strings 2 and 3 are pressed by finger 1 and string 1 by finger 2. This fingering allows the glissando to be performed with greater ease and eloquence.

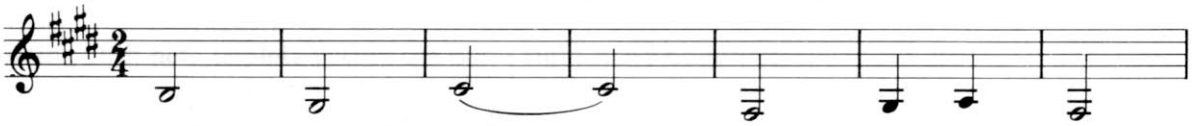


Exercise for the slurs in bars 3 and 7. The proper placement of the arm is of vital importance for free finger action.

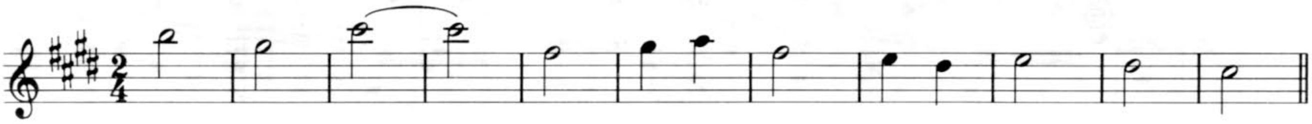


STUDY NO. 8

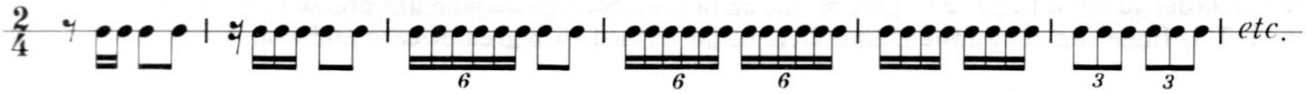
Study No. 8 is written in the key of C sharp minor and has a simple theme in the style of a popular song. Although it may sometimes resemble an improvisation, its structure is solid. The theme appears in the first bars in the bass, complemented by two-note chords of an augmented fourth interval and of a major third, descending chromatically.



In the second section (bar 15) the initial theme, with slight variations, is found in the upper voice and the harmony repeats a rhythmic formula that imparts a special character to it.



The entire study develops in duple time, two quarter notes per bar, but its rhythmic development is not frozen in 2/4. On the contrary the piece produces a feeling of metric liberty through the introduction of different rhythmic figures graciously and progressively woven into the harmonic and melodic fabric.

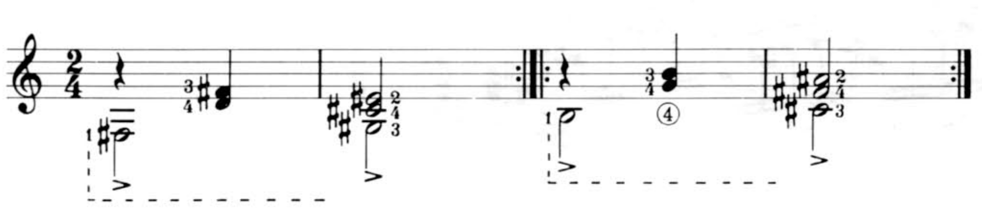


The piece begins with half notes that can be made to stand out with the nail stroke of the thumb. These form a pattern, a motif, first presented in the bass and later in the upper voice. The thumb is to play with its muscular aggregate, the attack being immediately restrained after striking so that the adjacent string is not used as a "braking" device: the thumb can and, in this case should, attack *forte*. What needs to be understood and well assimilated is that the attitude of the muscles before the attack can permit the coexistence of two opposing events: attack and restraint. A bond is therefore created between a force and its containment. The attack itself will be strong and decisive, though never forced when effected with the muscular aggregate of the thumb (ie, acting along its entire length) and fijación[1], through which the attack is first realized and then, by applying an opposing force, restrained. Naturally, fijación means the delegation of work to the muscles most apt for the task. In this case the right hand wrist has an important rôle to play. Through fijación of the thumb it directs the attack and its restraint.

In the harmonic accompaniment found in the upper voices descending chromatically, the index and middle fingers should be used. It is important that each finger plays with a different attitude. The middle finger uses stroke no. 5[2] which creates a singing tone that stands out due to its difference in timbre (slightly metallic) rather than in dynamics. The index finger complements this with stroke no. 1, which has no fijación, allowing for a medium sonority to accompany the upper voice.

Bars 5, 6 and 7 require special attention. The outstanding feature is the bass, played by the thumb as we saw earlier. The work of the left hand must now be examined however. The transition from bar 5 to 6 is the responsibility of finger 1 which must act as a pivot so the fingers can be placed on the first chord of bar 6:

Exercise 1



In going from bar 6 to 7 it is finger 3 that serves as a pivot, allowing the succeeding chord to be placed without interrupting the melodic line of the bass:

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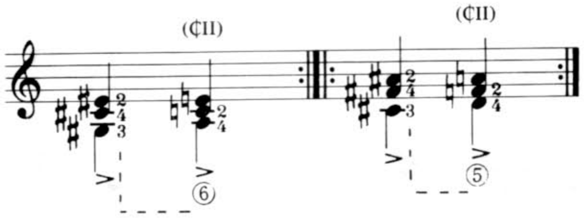
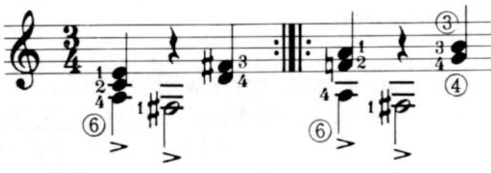
1. See Glossary.
2. Ibid.

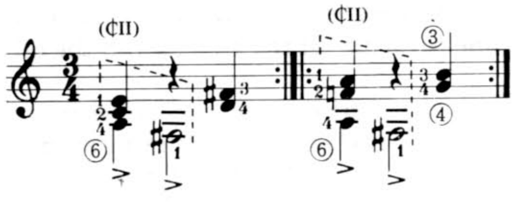
Exercise 2



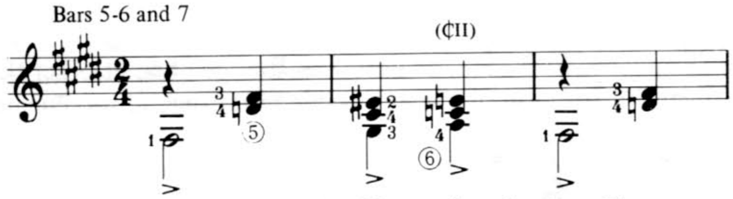
The barré on the second fret, indicated (¢II) is recommended to anticipate the placement of F sharp on the 6th string (beginning of bar 7), thus avoiding the transversal translation of finger 1 from the 4th to the 6th string. A fingering omitting the barré would be incorrect, as is demonstrated in the following example:

Exercise 3

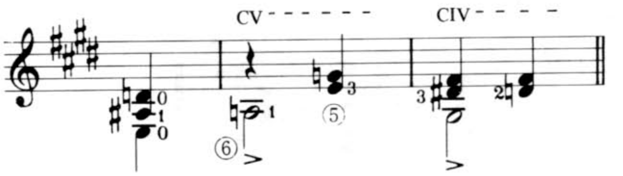


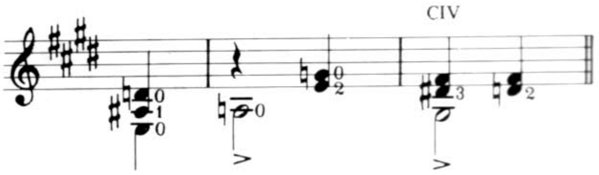


The barré (¢II) is written within parenthesis to indicate that it is not really a barré, since it is only used to aid the placement of finger 1 on the 6th string. Once the position is changed, the barré is no longer necessary.



In bars 13 and 14 of the repetition it seems preferable to play the A on the open string rather than on the 6th. One reason is that the note is richer in harmonics when played on the entire length of the open string. On the 6th string the sonority is more restrained due to the absence of some of these harmonics. Another argument in favour of this fingering is the elimination of the total translation of the barré C V (bar 13 repetition) and C IV (bar 14 repetition), thus avoiding scraping the strings and the unwanted noises this could produce. You can verify this by playing the passage with both fingerings:



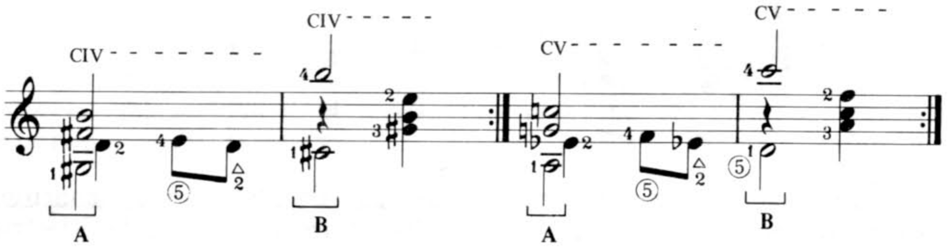


In the second fingering, the G and A in the repetition of bar 13 (open strings) allow a very natural placement of the hand at position IV with the barré. Furthermore, once it is placed there, the barré on the 4th fret acts as a damper so that the A and G are muted at the precise moment required. So here the barré serves two purposes simultaneously: its specific function, and as a damper to the sounds produced in the previous bar.

It is interesting to analyse the connection of the last chord of the repetition of bar 14 with the following one, where the same theme just presented in the bass begins to appear in the upper voice. The D of bar 14 (finger 2) serves as a "connecting note" fusing with the C sharp of bar 15 and completing a descending chromatic line (E, D sharp, D natural, C sharp) that is very important in terms of the interpretation of the piece.

Technically, at the end of the repetition of bar 14, the hand very delicately raises the barré - in the instant between the chords - allowing only the G sharp on the 6th and the D on the 5th string to sound. Then, using finger 2 as a supporting point so that the D is sustained, finger 1 is translated to C sharp, forming a new barré C IV which covers the first five strings, leaving the 6th open. It is important to note that the barré should be used only on those strings where it is strictly necessary. In this particular case, maintaining the barré over the 6th string would be inconvenient because the chord in bar 15 contains a C sharp on the 5th string as its fundamental note. The G sharp on the 6th string should be muted to eliminate harmonic interferences. The following exercise will be useful:

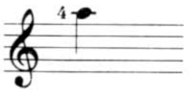
Exercise 4



Moving from **A** to **B** requires the active participation of the arm, which performs the translation of finger 1 forming a new barré on the 4th fret, while finger 2 remains in place as a tie. In this particular example two different barrés are needed: one covering all the strings and the other leaving the 6th free.

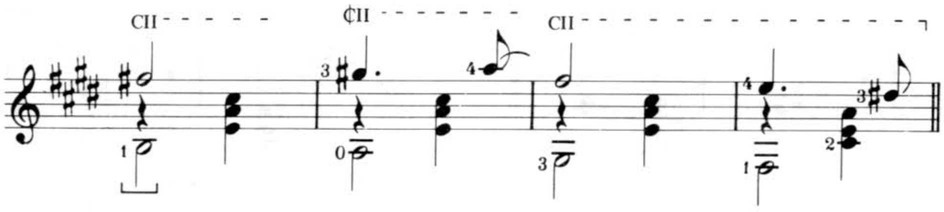
As a further illustration of a situation requiring two barrés on the same fret, each with a different transversal placement, there is another example in this study involving a barré on the second fret. In bars 19, 20, 21 and 22, the C II has three different placements according to the technical necessities. In bar 19, the barré should come up to the 5th string precisely, it being useless to cover the 6th (unnecessary force). In bar 20, the C II covers the first four strings (partial barré) because, the 5th string must be open. In bars 21 and 22, the barré should cover all the strings (full barré). This is because the F sharp on the 6th string in bar 22 must be previously prepared with a full barré.

Another item of extreme importance appears in these four bars: the change of position of the barré between bars 20 and 21 should be made with a pivot, in this case finger 4. Taking advantage of its placement on A,



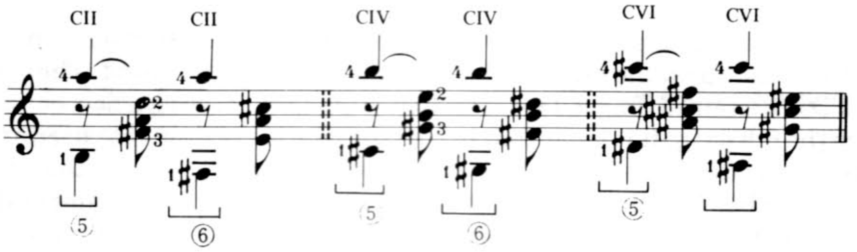
the arm effects the transversal change and the A is held until F sharp is played in the following bar. The following exercise drawn from this study will be useful:

Exercise 5



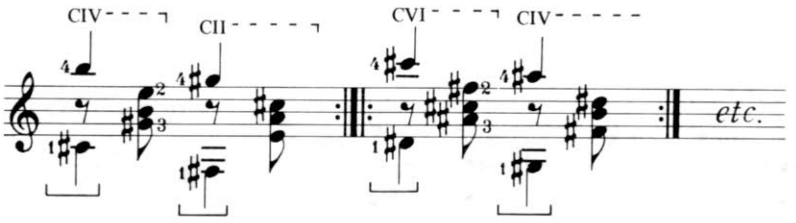
The change between bars 15 and 16 requires the combined solution of several problems: the descending translation of a barré (change of position), its transversal translation, and the contraction of finger 4. To treat each problem in isolation, play the following exercise which deals again with barrés of different lengths (translation of finger 1). In this case there is no change of position and finger 4 acts as a pivot for the required arm movement.

Exercise 6



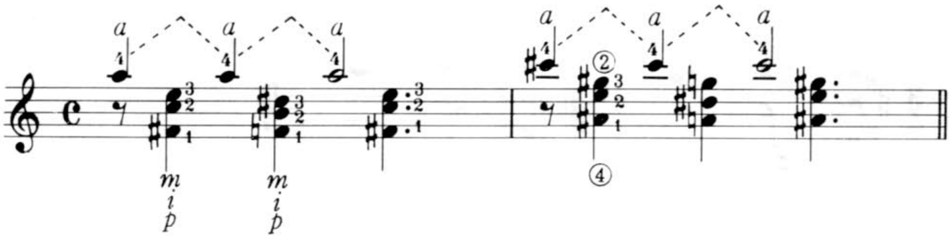
Once this technique has been learned, the tranverse translation of finger 1 can take place at the same time as the contraction of finger 4, accomplished by the combined work of the arm and wrist.

Exercise 7



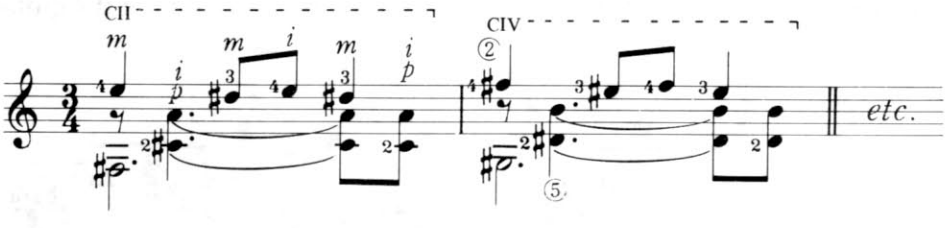
The transition between bars 17 and 18 requires a partial translation. It is performed by the arm with a slight movement of the elbow towards the body. Finger 4, on C sharp of the 1st string, acts as a supporting point, the note being sustained through both bars. The following exercise will help one assimilate the technique.

Exercise 8



In bar 22, the placement of finger 2 on C sharp requires a distension of finger 1 (barré). The distension should be performed by the arm, which will stabilize the movement. (Finger 2 need make no effort to remain distended.) Stability is maintained with the subtle participation of the arm: finger 2 is distended without making any effort whatsoever. Only in this way will the fingering given here be correct, ie if the arm is dissociated from the movements, this fingering will have to be considered wrong.

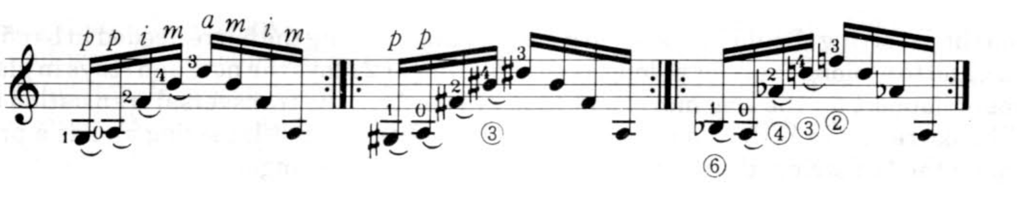
Exercise 9



Bar 24 presents an interesting example of a transversal presentation. The correct action of the arm and wrist is essential for the four left hand fingers to be placed naturally and at the same time ensure that the open 5th string A is unobstructed.

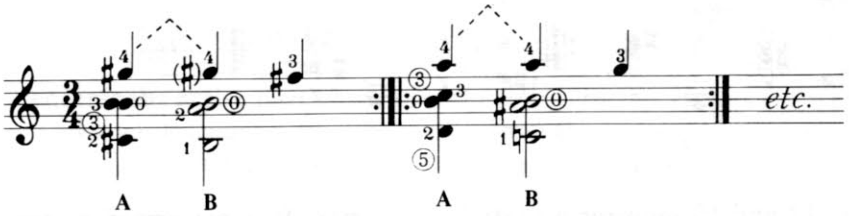
Practise the following exercise making sure that you allow all the notes to resonate fully.

Exercise 10



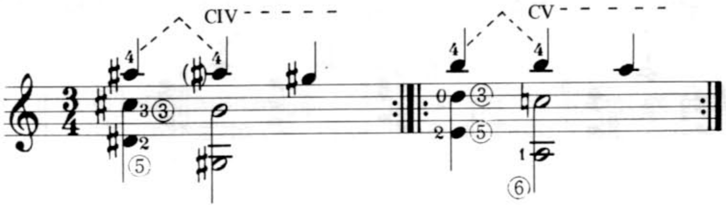
In bars 44 and 45 finger 4 must be used as a supporting point to pass from a transversal presentation on the 4th fret to a combined presentation (finger 1 and 2 on the 2nd fret while finger 4 remains on G sharp). The following exercise is recommended. Concentrate on the action of the wrist and arm. The arrangement of the fingers in chord A is a product of a transversal presentation of the hand. To move from **A** to **B**, the elbow moves towards the body while the wrist moves away from it and drops slightly, with finger 4 on the 1st string serving as a pivot.

Exercise 11



Finger 4 also acts as a pivot for a change of presentation in bars 53 and 54, this time from a transversal to a longitudinal presentation).

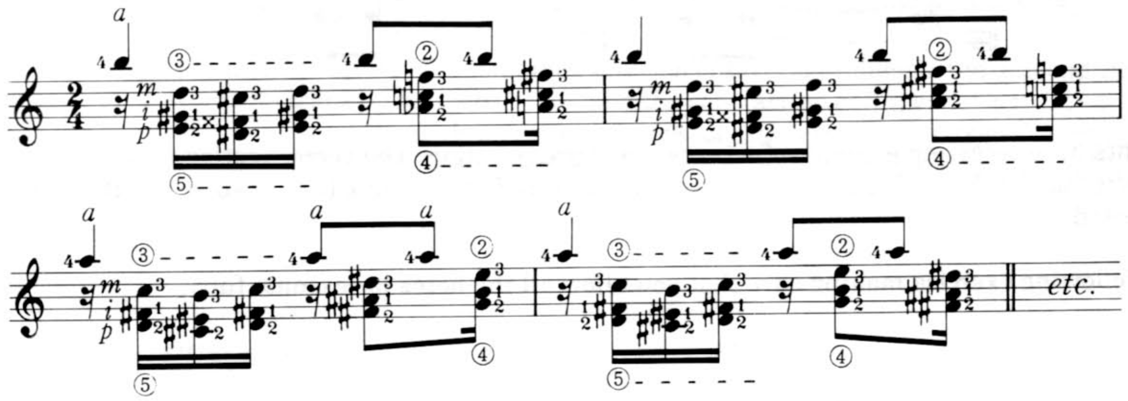
Exercise 12



Finger 4, too, serves as a pivot in bars 48 and 49. Through the technique of mechanics of the supporting point, fingers 1, 2 and 3 can be moved to and fro with a partial translation. Note that the descending movement of the fingers is accomplished by moving the elbow towards the body and slightly rotating the wrist downwards. The return of fingers 1, 2 and 3 (ascending in pitch) requires a movement of the elbow away from the body and that the wrist be raised to its former position.

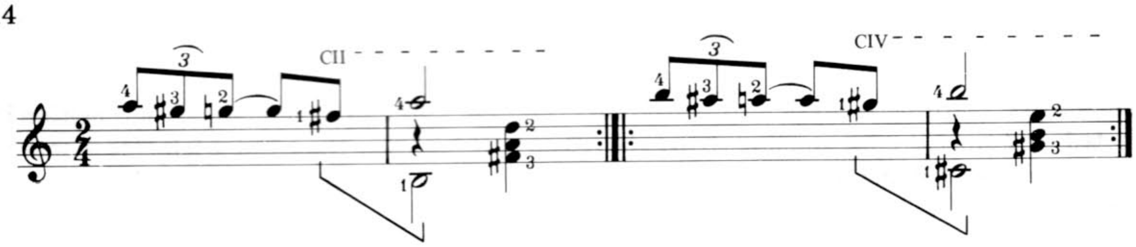
This mechanism should be so subtle that it is imperceptible. It must be pointed out that the choice of the correct movements for each problem and the quality of a performance are the responsibility of the guitarist.

Exercise 13

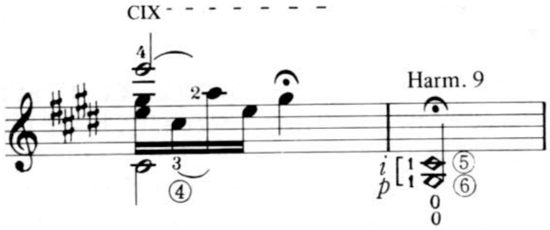


In bar 56, the G sharp on the 1st string should be played in a manner anticipating the barré needed in bar 57 (*a tempo primo*). For this purpose, and to prolong the A for as long as possible, finger 2 plays the note and stays in place. Hence it can be used as a pivot or support for the arm movement that will perform the transversal translation of finger 1 to form the barré IV. The barré serves both as a means of playing G sharp on the 1st string and as a preparation for playing the C sharp on the 5th string, thus avoiding a sudden jump of the finger.

Exercise 14



Finally, in the closing bars of the study

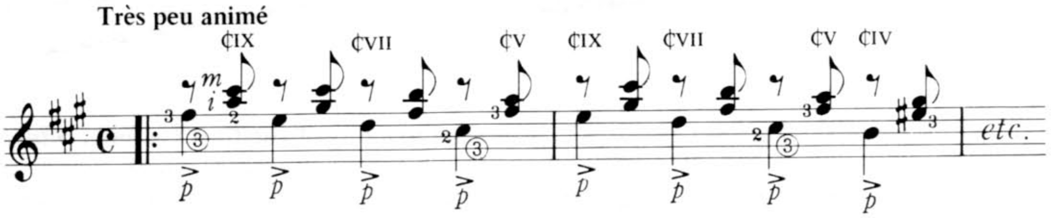


fingers 3 and 4 remain in place when the harmonics are played - this being effected with finger 1 on the 5th and 6th strings at the 9th fret. When the barré is raised in preparation for the harmonics (while fingers 3 and 4 remain in place), moving the elbow away slightly will contract finger 1 and place it exactly over the 9th fret: ie a small translation of the finger is necessary for the perfect emission of the harmonics.

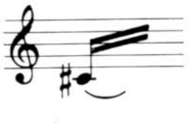
STUDY NO. 9

For this Study which begins in the tempo *Très Peu Animé*, the composer has indicated a key signature of three sharps, leading one to assume that the piece is in F sharp minor. Actually, the tonality here is much freer due to the same element being displaced to different registers. At certain moments Villa-Lobos uses one of his favourite devices, open strings, and this tends to blur the initial tonality.

In the first section, the thumb of the right hand carries the bass - a descending melodic line. The index and middle fingers play eighth notes on the offbeat to complete the chord initiated by the thumb.

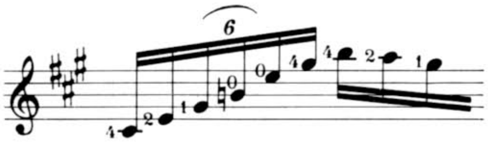


This chain of chords comprises the first eight bars; the 9th bar concludes the opening of the study. In bar 10, the arpeggio (C sharp minor seventh) followed by a descending scale, alters the rhythmic panorama of quarter and eighth notes. At this point we will analyse the different fingerings for this fragment. The first five notes of the first sextuplet are performed without any movement of the fingers of the left hand so as to take advantage of the natural resonance of each string and also to allow the tonic of the chord - C sharp -

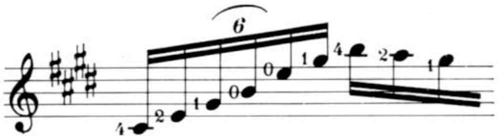


to be sustained and thereby give greater harmonic support to the arpeggio. Up to this point there are no major problems and we will probably all agree that we could best perform this small passage by giving punch to its harmonic character. It is important to point out that for the repetition of this excerpt in bar 39, the composer indicates position IV to execute the arpeggio and the scale that follows. Recognising that in skilled hands the composer's fingering is correct, nevertheless I propose a fingering based on mechanical considerations but primarily to take advantage of the natural condition of the instrument, which can produce a richer sonority particularly at the beginning of the arpeggio.

The last note of the first sextuplet, the G sharp, merits our attention. Through it the change from position I to position IV can be effected, and since the 1st and 2nd strings have been played open, the hand is left free to move with ease. One must of course avoid displacing finger 4



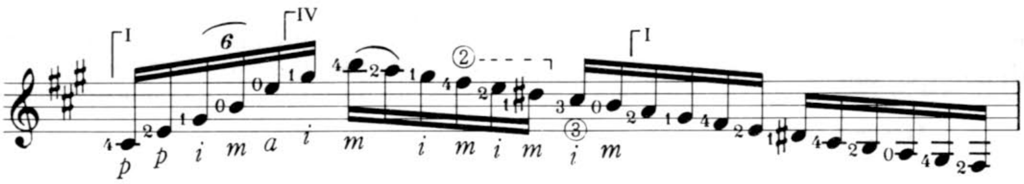
because this would give rise to two errors. Firstly, the shift from position I to IV at the worst possible moment, ie in the space of a 16th note, would cause the hand to lose control. Secondly, if one plays G sharp with finger 4, the rapidity of displacement of the hand may result in an imprecise sound. If one takes advantage of the open E string to make the change from position I to IV, the notes G and B, played with finger 1 and 4, will always be bright and defined ensuring the clarity of the interval. The player should try both approaches and practise the following exercise to discern the pros and cons of each. Note that this discussion would be unnecessary were this to be performed at a very slow tempo.



Bar 10 can be fingered in different ways:

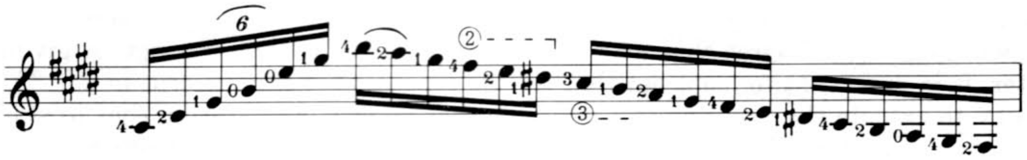
1. By taking advantage of an open string to change position.

Using the open second string (B):

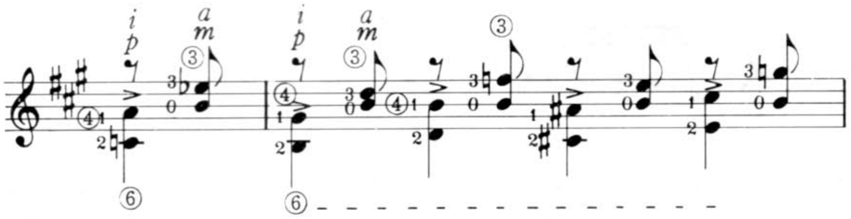


This fingering may be considered correct because B is in the harmony of the first C sharp minor arpeggio (as the minor 7th interval), and its being slightly sustained would reinforce sonority. However, the translation using an open A (5th string) should be discarded since that note is not part of the harmony. In any case precautionary dampers are always available and can be used.

2. Finally, there is a fingering avoiding the use of the open string. The correct fingering here would be to use the 3rd string for the change from position IV to position I. This allows one to make a translation by jump (with no fingers in common), eliminating the problem of string noise as the 3rd string is not usually wound. Though in this case we need not worry about string noise, bear in mind that when the muscular harmony of the fingers, hand, and arm is in perfect order these distractions can in practice be eliminated.



Bars 11-16 are characterized by the systematic use of the open second string, as well as a melody on the 4th string, with the bass running parallel to it.



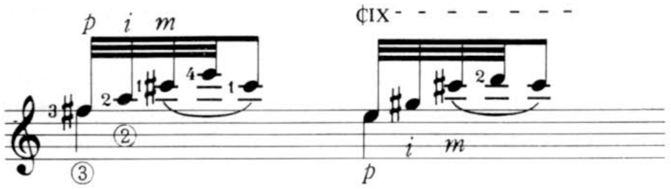
Taking a look now at the right hand, the most natural and correct approach is to play the 6th and 4th strings with the thumb and index finger simultaneously, while the middle and ring fingers play the 3rd and 2nd strings respectively. Here the action of the index finger should differ considerably from that of the middle and ring fingers. The index finger, which carries the melody (accentuated by the composer) should act with its muscular aggregate using stroke no. 2, ie the last joint is not bent. The prepared firmness of the finger, anticipates and prepares the attack and provides the desired sonority - its dynamics and timbre make it stand out above the other voices.

As for the left hand, the same fingering displaced to different frets requires the arm and wrist to be used for the translations by displacement. If the technique of the arm and wrist is correct, one can be almost sure that there will be no string noise due to friction.

With regard to bars 28 and 29, note that the thumb and ring finger have an important rôle in making the contrary motion of the bass and upper voices stand out. The ascent and descent of the voices is chromatic until F sharp is reached. At that point a new section begins.

The chords are played with *i*, *m*, and *a* of the right hand using unity through contact. The notes played by the ring finger (*a*) are emphasized by making that finger stand out slightly from the others in the formation. With the correct right hand technique, the contrary motion of the upper voice and bass can be better expressed.

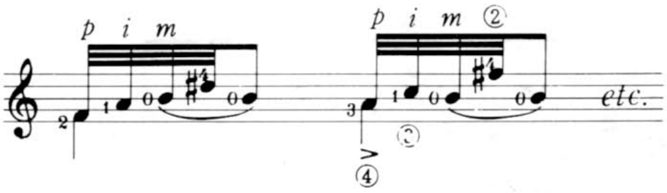
Bar 30 initiates the 3rd section - a repetition of the first 17 bars of the piece, varied by transforming the original chords into arpeggios. The entire study is constructed of variations on the original A section, here presented in the form of an arpeggio the highest note of which is prolonged with an embellishment.



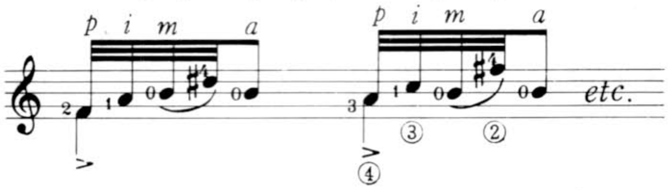
Despite this simple procedure Villa-Lobos maintains expressive elegance within a tight framework. A theme can be repeated successfully when certain transformations are introduced, even to the point of changing its appearance. In the A - A form, the second A need not be an exact repetition of the first and may require modifications to hint at new aspects of the same structure, thereby renewing interest in it and safeguarding its permanence.

Bar 40 presents another variation, technically speaking: mixed slurs with open strings. Due to the difficulty of this passage, we will tackle the problem in two different ways:

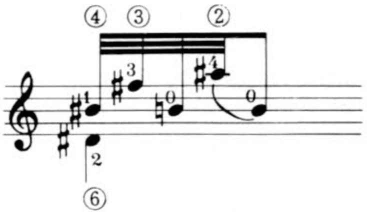
1. Play the mixed slurs with finger 4, keeping in mind that both the hand and wrist are able to play an important rôle.



2. Use the ring finger of the right hand in a subtle manner to play the last B of string 2. Thus, one plays only an ascending slur since the last note will be played lightly by the ring finger to make it sound as if it had been slurred.

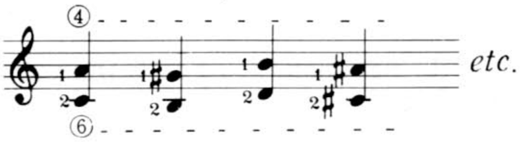


The slurs in bars 44 and 45 are more complicated. In the higher positions there is greater string-height over the fingerboard, making the work of finger 4 difficult. Yet it is interesting to note that Villa-Lobos indicates a single descending slur on the last two notes as the technical solution for this difficulty.



Even given the solution presented by the composer for the slurs in bars 44 and 45, they are difficult to execute since they are located in the 2nd and 3rd sections of the fingerboard. Therefore the technique of playing descending slurs on open strings will be discussed here.

The guiding element should be considered as the parallel sixths on strings 4 and 6,

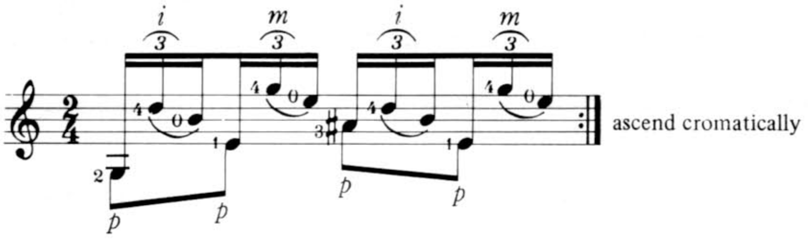


which should sound for their full value, while the slurs act as ornaments woven like a halo around the main theme. There are two stages to the slurs:

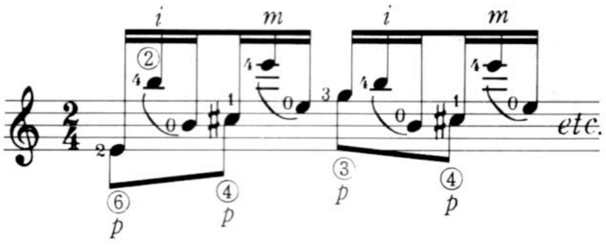
1) the direct action of the finger,
2) the breaking impulse applied to the finger to prevent it from coming to rest on the next string and blocking it. One must also consider the placement of the arm, which will help in correctly positioning the finger.

If a particular passage such as this one contains a descending slur which, when done solely by the isolated action of the finger proves to be a difficult task, remember that we must rely on the help of the arm. This will facilitate the execution of certain slurs. In the present case the finger will not work alone but rather together with the hand and arm, a means that should be used for the sureness and neatness it affords. The finger, hand, and arm work in combination. This technique will add to the security and clarity of your playing.

Descending slurs on open strings (fingers 2-1-3 fixed position)

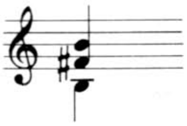


Play the same exercise in the 2nd and 3rd sectors of the fingerboard.

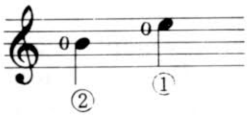


STUDY NO. 10

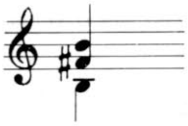
At the outset of this study one left hand fingering (a perfect 5th and octave) is used in different positions on the fingerboard,



a common trait in Villa-Lobos' guitar works. The harmony is completed with the addition of the open E and B strings. These open strings are a useful device for the composer: on the one hand, the perfect 4th

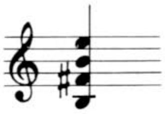
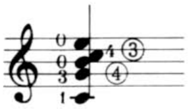


is used melodically with a variety of rhythmic forms while, on the other, the open 1st and 2nd strings enrich the harmony as in the first chord. This harmonic structure of 5th and octave

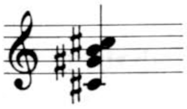


is transposed to different registers.

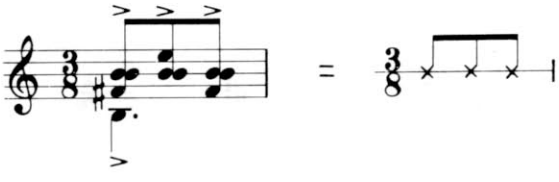
What is remarkable in this first section are all the transformations and all the colour obtained by this very special device of Villa-Lobos. These result from a natural conjunction between the instrument's unique qualities, its tone colours, and the abstract musical values emanating from the vivid imagination of the composer and the structure he creates.

The harmony of the first bar, so natural to the guitar,  gives way to 

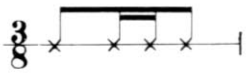
when the fingering is moved to the third position. The next formation, in persisting for as long as eight bars, brings on the climax culminating in bar 20.



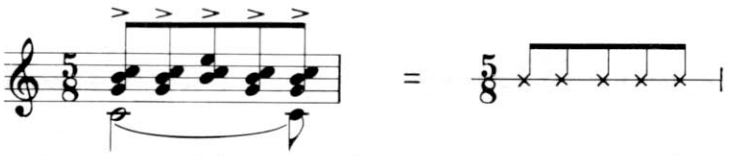
The development of the first section of the piece is related to the chromatic ascent of the fixed left hand fingering. In terms of its construction, the motive presented in bar 3 is adapted to different forms and variants in the succeeding bars:



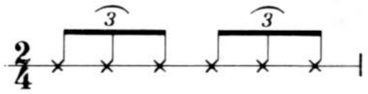
In bar 6 the rhythm is transformed:



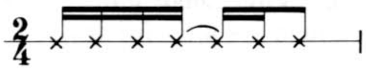
In bar 9 [1], the motive takes on a new character in 5/8 meter:



Later, in bar 13, and with more pronounced dynamics, the motive appears in triplets:



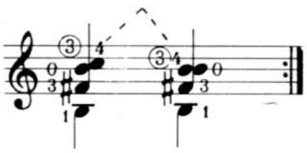
The sequence culminates in bar 16 more energetically in 16th notes:



In terms of the mechanics for the repeated finger arrangement, fingers 1 and 4 should be so placed that they will not inhibit the sounding of the open 1st and 2nd strings. The arm should aid the hand, raising it a little so that finger 1 on string 5 has a natural curve, typical of a finger in a relaxed position. It thus makes no effort and avoids being placed in the attitude of a barré.

To move towards an understanding of this work, use the following preliminary exercise for placing the fingers via a correct presentation of the hand - ie the arm and wrist act directly in the placement of the fingers.

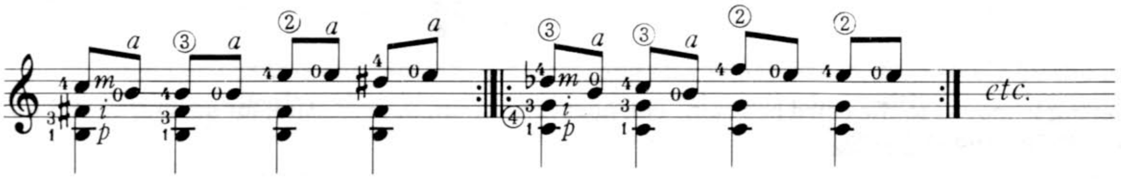
Exercise 1



(Repeat with fingers 1 & 3 fixed)

To assimilate these exercises correctly one must realize that the 4th finger should be placed on the fingerboard by the hand and arm and remain in a state of total relaxation. Once the fingers have learned a diversity of muscular associations, they will work correctly and perform subtle contractions and distensions without applying any effort whatsoever.

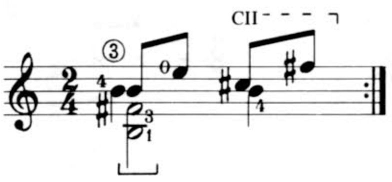
Exercise 2



In bars 13 and 16 the barré should extend exactly to the 5th string. Note that the chords begin without a barré, but soon afterwards finger 1, remaining on string 5 so as not to interrupt the C sharp, forms a barré.

Practise the following exercise in various positions.

Exercise 3



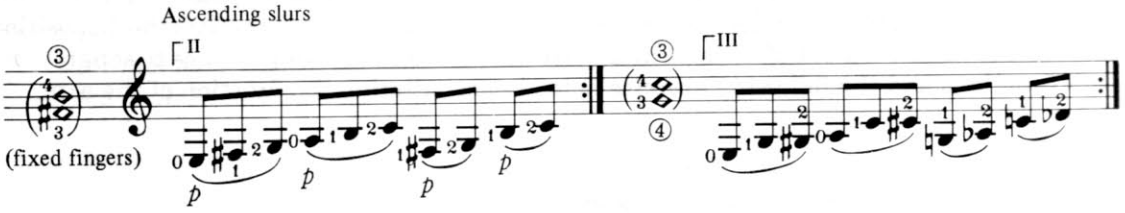
The annotation ⌴ indicates that the barré (in this particular case) should not extend past the 5th string. To perform the barré, one slightly lowers the wrist using finger 1 as a pivot and supporting point (which remains in place to allow the B to sound for its full value).

[1] Editor's note: In the published edition the bar line between bars 7 and 8 has been omitted. The composer's original manuscript has a bar line after the first eight notes in bar 7.

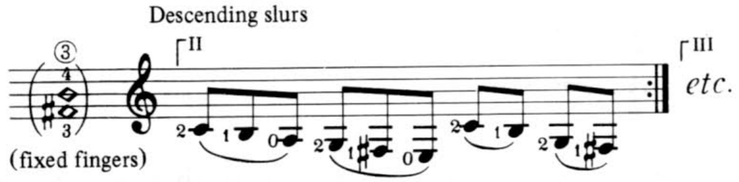
The slurs in the bass, which begin in bar 2 and recur throughout the first section, should be considered technically as slurs with fixed fingers. It should be remembered that in many cases velocity can be determined by the attitude of the hand and arm. When it is necessary to play rapid slurs over a long period of time one must use the combined action of the fingers and arm to avoid unnecessary fatigue. It is important first to break down the difficulties and make an exercise of each. Fingers 3 and 4 remain motionless on the 4th and 3rd strings respectively while fingers 1 and 2 perform mixed slurs, ie ascending and descending slurs concurrently. Practise the following exercise as a preparation.

Slurs with fixed fingers

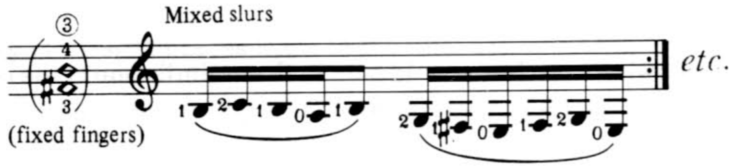
Exercise 4



Exercise 5

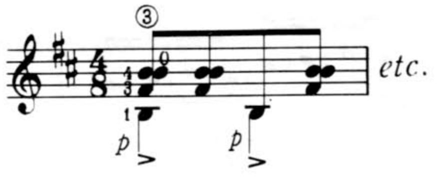


Exercise 6

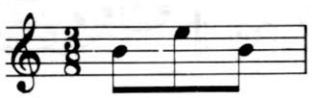


The different attitudes required of the fingers when playing ascending and descending slurs on open strings are explained in detail in the *School of Guitar*, Chapter 13. Furthermore, it is important that the hand be presented so that the finger performing the slur does not strike an adjacent string. This makes it necessary to bear in mind the technique of the descending slur by exception.

Analysing the work of the right hand, note that in the beginning the thumb should play the 5th string with its muscular aggregate so that the note (B on the 5th string) stands out,



in a manner conducive to the slur, as explained above. By contrast in bars 3, 6, 9, 13 and 16 the ring finger of the right hand introduces a new element:



repeated in different rhythms, as shown previously. Since, in this case the chords are played on adjacent strings, one can employ unity through contact advantageously for two purposes:

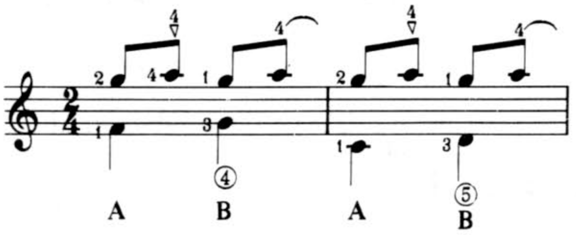
1) to avoid arpeggiating, which would not be appropriate here since the rhythm plays an important rôle, and

2) because the ring finger, in contact with the other fingers but protruding slightly beyond them, will make the singing voice stand out naturally.

In the second part of the study (*Un peu animé*), Villa-Lobos provides technical elements of great interest: on the one hand the continuous use of slurs, and on the other a song with strong ethnic roots that emerges from the bass. According to Villa-Lobos, Study No. 10 has rhythmic and melodic elements from the Amazon region. The bass melody played by the thumb is the vital element, and the subtle fabric created by the sixteenth note slurs need not interfere with it. Actually, each voice has both an individual identity and a complementary rôle contributing to the unity. Villa-Lobos wrote *"en dehors"* to indicate the importance of the singing voice in the bass.

From the technical standpoint, this section is composed of slurs with fixed fingers, as in the beginning. Furthermore, in each change of position of the fingers the arm and wrist should participate directly. The only activity of the fingers is in the execution of the slurs, nothing else. Their different arrangement on the fingerboard is the result of the various presentations of the hand which is the responsibility of the entire motor apparatus. This is to say that there is a division of labour - the lightness and agility of the slurs requires the fingers be active; the disposition of the fingers is the direct result of the movement of the arm and wrist. It is of maximum importance to separate and distinguish between both functions and the following exercise helps in assimilating the function of the arm:

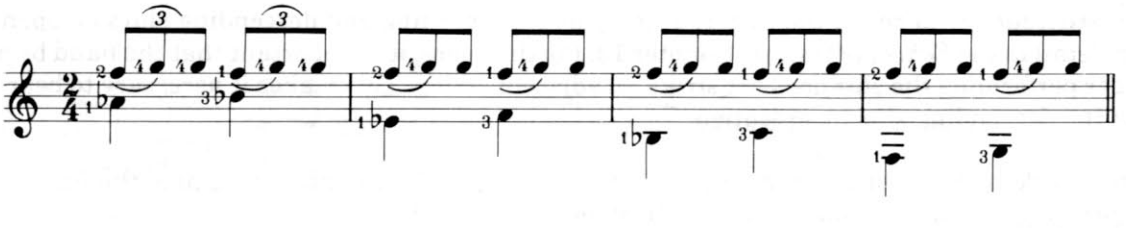
Exercise 7



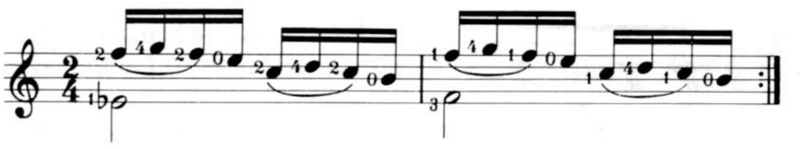
One should leave aside the movement of fingers 2-4 and 1-4 and concentrate on the change of presentation from **A** to **B**. Finger 4 carries the indication ▿ to show that it is a pivot and supporting point, serving to facilitate the change without being raised from the string.

As for the function of the other fingers, the following exercises should help in the assimilation of the correct playing of the slurs:

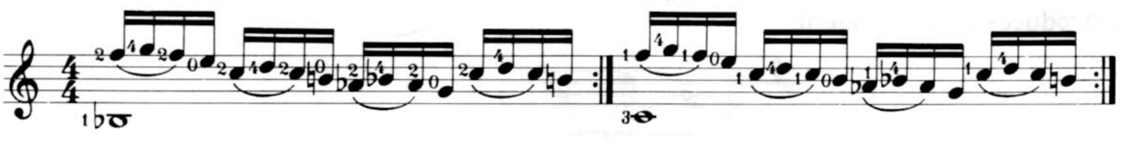
Exercise 8



Exercise 9



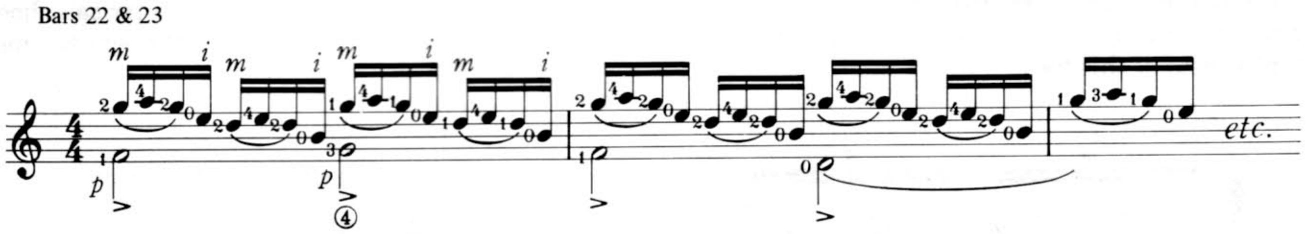
Exercise 10



Care must taken that the hand does not tire but uses the minimum amount of force necessary to achieve the maximum benefit. This will result from a series of intermittent relaxations, each lasting only an instant, that should occur each time the fingers are released.

In many instances slurs can be performed by wrist play, without effort on the part of the fingers. The release of energy must be extremely precise to allow for continuity in this second section as well as to combine fijación adequately with the active participation of the wrist.

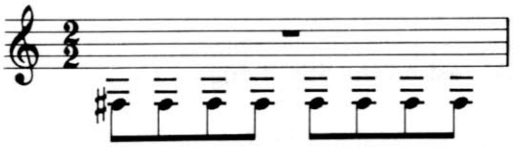
For greater security and exactness, the following fingering is suggested:



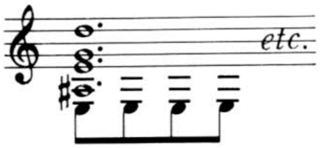
The form of this study can be analysed as:

A:	(*très animé*) bars 1-20
B:	(*Un peu animé*) bars 21-56
C:	bars 57-65
A1:	bars 66-73 - finale

Section **C** begins with an **F** sharp pedal

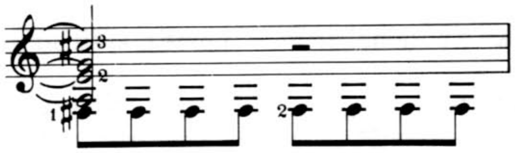


insistent and agitated, descending soon to **F** natural and finally **E**,

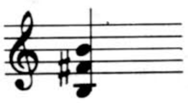


This *ostinato* bass in eighth notes leads to the final section, **Al**.

It is important to note that in bar 62 a translation by substitution is necessary in anticipation of the fingering required for the ensuing bar.

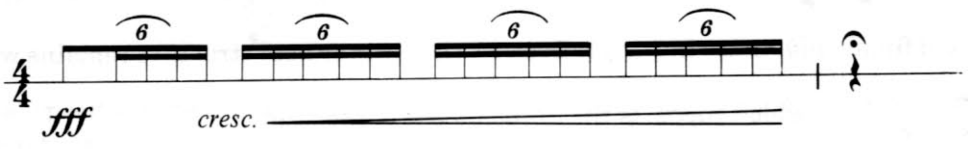


Section **A1** begins at bar 66 using the inital chord in interesting rhythmic variations. The short sequences are condensed and their repetition at different pitch levels creates rhythmic intensity. The same harmonic group presented at the beginning of the piece is found here,



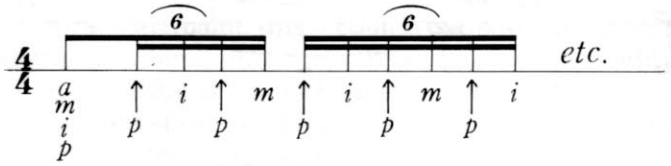
playing graciously against the other open strings. Ascending to higher positions, it creates the tension that drives us on to the conclusion of the section.

In bar 71 Villa-Lobos places the initial chord of the study an octave higher with a rhythmic variation which brings the piece inevitably to a close:

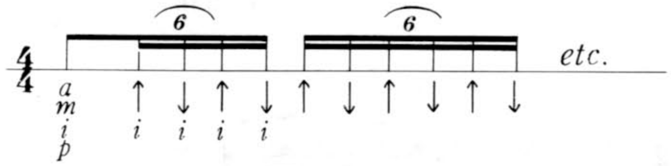


The rhythm in this bar should be clear and well defined. Care should therefore be taken that the right hand achieves the composer's intention. Naturally the problem should be isolated for separate study until a certain dexterity is obtained in performing the rhythm. There are various mechanical solutions. Here are two: the reader can choose the one he prefers for the execution of the sextuplets. Let me add that Villa-Lobos said that rhythm was the most important aspect of this bar.

a)



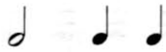
b)



In case (b), the thumb should rest on the 6th string as a precautionary damper.

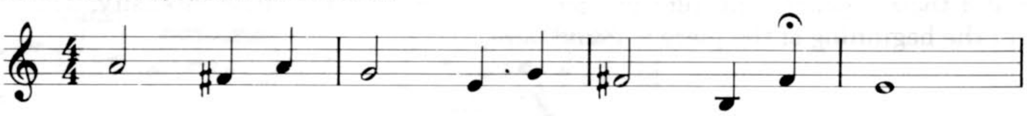
This is a beautiful study with permanent aesthetic values and important technical work for both hands. It possesses the dual virtue of combining important didactic elements, the generous gift of pure music, great skill and everlasting grace.

STUDY NO. 11

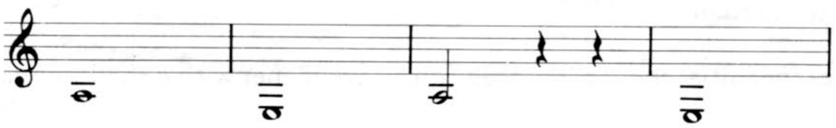
The first section of this study presents an emotional melodic theme played on strings 4 and 5. An almost cello-like voice is integrated with a rhythmic pattern  that remains constant in the first four bars.

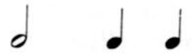
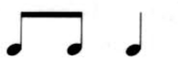
This phrase has two characteristics that will be developed later as the study unfolds.

The first characteristic is melodic, the initial theme:

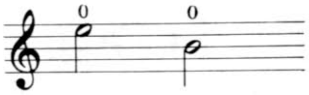


is based harmonically on the open 5th and 6th strings, the natural tuning (A - E) which gives the harmony a certain atmosphere.

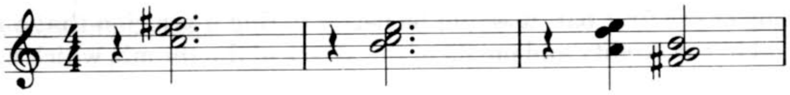


The rhythm:  is constant but the tempo changes, *lento* in the first bars, *più mosso* later in bar 4, *lento* again, and finally *più mosso* in bar 11. Even so, the quarter note structure remains with a variation in bar 6,  which suggests the development of the study.

The second characteristic is found in the chords that are counterposed as a contrast on the second beat of the first four bars. Here too Villa-Lobos uses the natural resources of the instrument and consequently the chords here have the 1st and 2nd open strings in common,

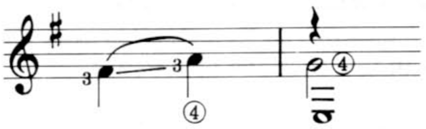


which combine with the different chords of the first section.



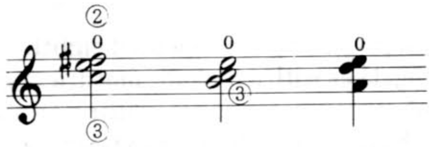
These two characteristics require the assistance of the interpreter to give each part life, by using the correct fingering and the most appropriate right hand techniques. Villa-Lobos' idiosyncratic use of harmonic-instrumental devices, such as open strings, enhances the resonance of each passage.

From the technical standpoint, it is difficult to maintain the chords in the first bar for their full duration. From what is written, one assumes that Villa-Lobos would have played the final quarter notes of each bar employing a translation by displacement (using the same finger). In an attempt to be more expressive, I think he would have used finger 3 on the 4th string:



To produce the effect desired by the composer, the player would have to abandon the chord on the second beat without giving it its full duration. However, even though it is impossible in reality to prolong the duration of the chord, we can make it appear so. This can be achieved if we make these chords sound detached from the melody, by employing a different timbre, having an influence on the colour and harmony of each chord. All this is dependent on the right hand which, if used correctly will put the different elements composing the first part in proper order.

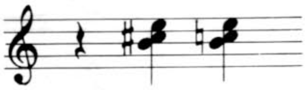
Observing that the chords of the first three bars have the open first string (E) in common,



there is an opportunity to use a different stroke with the ring finger (*poco metallico*, stroke no. 5), while the index and middle finger on the 3rd and 2nd strings play stroke no. 1. This creates a texture that reminds one of certain amalgamations of brass and strings (thinking in terms of the orchestra).

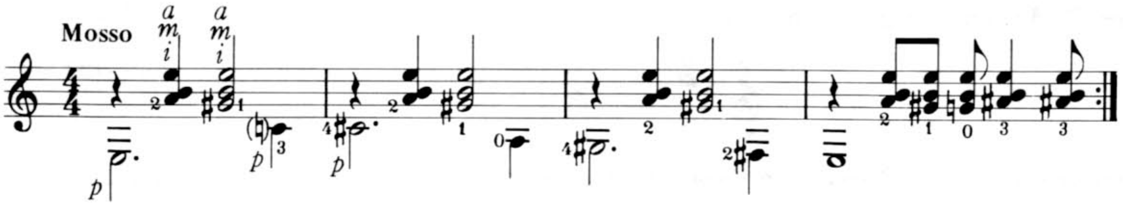
Meanwhile the thumb, carrying the very expressive singing voice, makes the melody stand out (with the help of the A-E-A bass), creating a sound similar to that of the cello. This contrasts with the vertical colour of the chords, which are heard on the second beat of each bar. The thumb has the task of carrying out Villa-Lobos' stated intentions at the outset of this study: *bien chanté et très expressif.*

In bar 4 the notes C sharp and C natural on the 3rd string must be individualized so as to stand out over the open B and E strings of both chords:

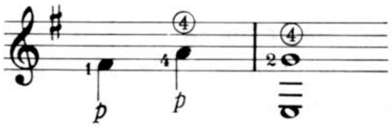


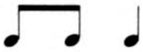
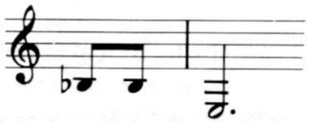
Due to the natural opacity of the 3rd string, the index finger should adopt a slight fijación in its first segment (the tip), a certain rigidity that brings out the sound of that string (stroke no. 5).

The following exercise isolates this small problem, enabling a better performance of the index finger. The voice on string 3 stands out, not due to greater force, but because of its different timbre.



With regard to the fingering of the first bar, it would be better to find a solution that omits the *portamento*. The expressiveness can be found in the quality and purity of the attack of the thumb, which performs the initial theme of the study:



The rhythmic variation,  that appears for the first time in bar 5: 

and imitated with chords in the ensuing bar will be used repeatedly, first copying the model over an insistent B flat - E bass, and later played over persistently repeated eighth notes. A chromatic descent on the 3rd string heard above the open 1st and 2nd strings leads into the second section (bar 15).

In terms of formal structure, this study is in five sections as follows:

1st section A - bars 1-14. The last bar can be considered a linking element in preparation for the coming section.

2nd section B - bars 15-47

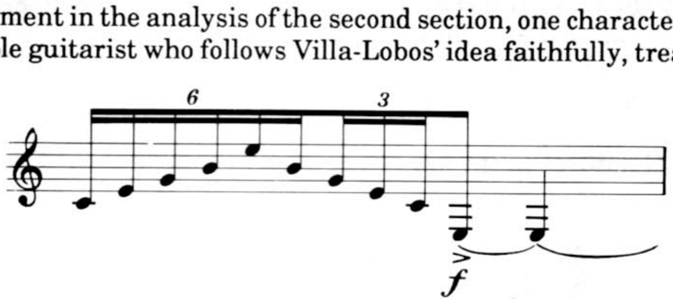
3rd section A 1 - bars 48-66

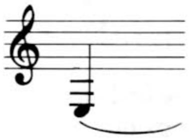
4th section B 1 - bars 67-84

5th section A - bars 85 to end

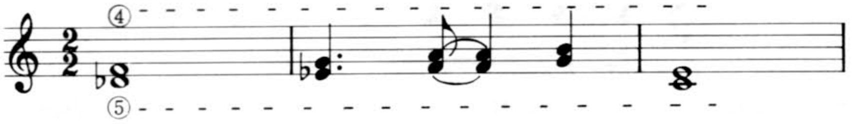
The second section begins at bar 15 (*Animé*), signalled by the repeated eighth notes on the open 2nd and 3rd strings which serve as a metric pedal. All this is put together with a melodic motif; a major third played in different registers of the fingerboard intertwined with insistent eighth notes. As if waiting to manifest itself, an important musical element appears here - syncopations, such a characteristic feature of Brazilian music. The material found in bar 18 has been in formation since the start: first the *ambience* of a slow melody with popular roots, followed by a rhythmic motive in quarter notes evolving to eighth notes mixed with quarters, and finally repeated eighths. This at last leads to the second section, *Animé*, with its accents and dynamic contrasts. At this exact moment (bar 18), the syncopated rhythm emerges, intensified by the *sforzato* (*sfz*) followed by the *piano subito*.

There is another notable element in the analysis of the second section, one characteristic of the instrument and one which, in the hands of an able guitarist who follows Villa-Lobos' idea faithfully, treats us to the following vigorous, colourful expression:



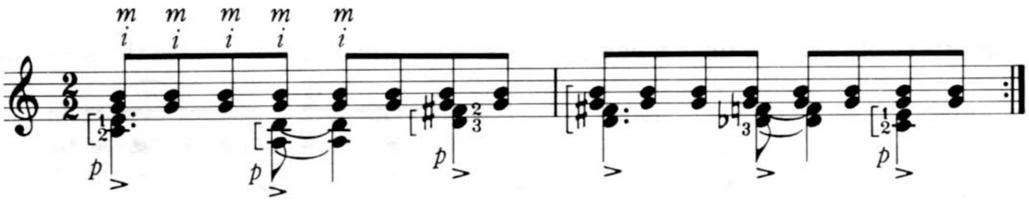
The sonorous impact should be of such magnitude that the E  sounds fully through the entire following bar.

This same instrumental motif is repeated in bars 23, 27, 31 and others, on different areas of the fingerboard, having in common the open strings played against the major thirds:



These thirds on the 5th and 4th strings (*sfz*) require the twin stroke of the thumb using at the same time fingers *i* and *m* on the open 3rd and 2nd strings.

Exercise

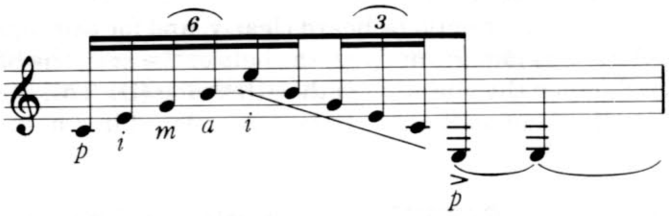


Fingers *i* - *m* should always play *piano*, even when used in conjunction with the thumb.

The thumb performs two attacks at once, beginning with the flesh and ending with the nail. This simultaneous attack of the thumb on strings 5 and 4 should be shared by the finger and the wrist.

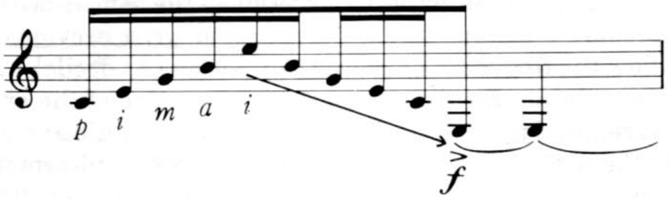
The other aspect to be studied is the technique employed in the arpeggio whose final note, E on the 6th string, should be accentuated. These very special arpeggios found in the second and fourth section of the piece can be performed in different ways to attack the E on the 6th string:

a) With the thumb (nail stroke) using the muscular aggregate and with the certain fijación in the finger allowing the hand also to participate at the precise moment of attack:

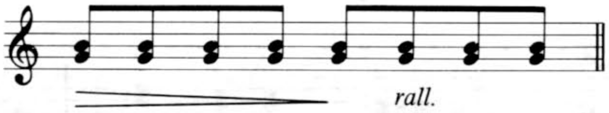


b) With a *glissando* of the index finger from the 1st string to the 6th. The technique is the following: begin with an arpeggio from the 5th string to the 2nd (*p-i-m-a*), and then play the 1st string with the index finger, which is the most appropriate in this case. When the *glissando* begins, the arm and wrist direct the movement while the action of the index finger is transformed. In the ascending arpeggio the fingers *p-i-m-a* play naturally, but at the precise moment the 1st string is played, the index finger acquires a certain fijación (firmness) allowing the arm to lead the descending *glissando*, lightly lifting its point of contact over the upper bout of the guitar.

The mobility of the arm during this descending *glissando* should be conditioned exactly to the duration of each note in the arpeggio, but at the precise instant the 6th string (E) is attacked, the arm must move quickly (upwards) in order to transmit the necessary force and sound to the last note. If the combined action is performed correctly, the result will be excellent: powerful and resounding.

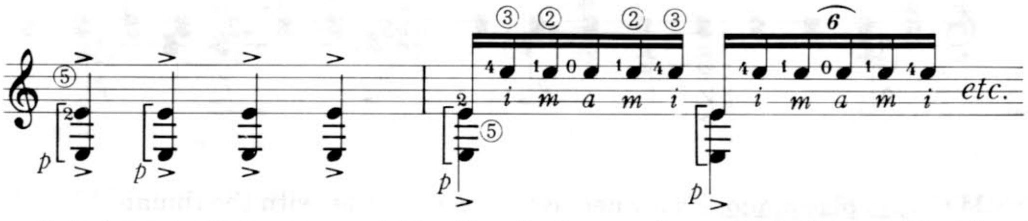


This 2nd section ends on bar 47 with repeated open string eighth notes,

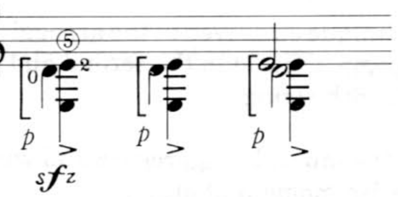


diminuendo and *rallentando*, thus preparing for the beginning of the third section, *Poco meno*. Here a continuous rhythmic *ostinato* of four quarter notes per bar begins and is maintained until the end of the section. Within this rigid pattern, *marcato* and *bien rhythmé*, the original melodic line is returned to, here in a variation based on arpeggios. It begins with what might be termed a "sonorous atmosphere", gradually leading to the play of sixteenth notes.

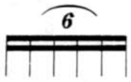
The insistent quarter note accents have a pompous character which is woven into the sixteenth note sextuplets.



The E on the open 1st string is always present. The thumb plays an important rôle, marking the rhythmic accent regularly while carrying the melody so that it stands out from the sonorous complex. There are also important passages where the thumb must play three strings at once, namely the 6th, 5th and 4th.



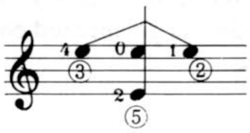
The effect in this situation can be called savage, with a character that is mysterious and almost primitive. From a mechanical standpoint, the D (open 4th string) should be heard clearly, and for this, apart from the correct thumb stroke, the correct position of the left hand is important. With the help of the arm, the hand is placed so that finger 2 on the E of the 5th string does not dampen the vibration of the 4th string (D). This means that the elbow should come towards the body and a little to the front so that the fingers are placed in a natural position without effort.

A design of sixteenth note sextuplets  develops on different arpeggiated strings. At the beginning we hear only E on all the strings associated with the *marcato* rhythm of quarter notes acting as a harmonic bass (pedal).

When studying this section, it is preferable to separate the mechanical problems, and practise them apart before combining them at a later stage.

1) Position of the left hand

(A)

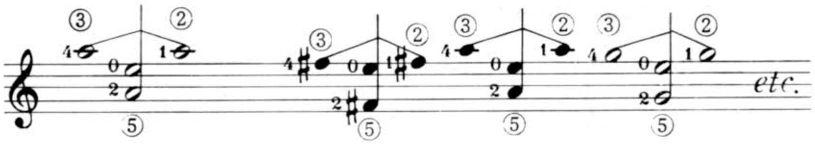


The correct placement of the left hand requires the active cooperation of the arm. Since the hand must cover more than four frets, it is necessary to prepare a distention via the arm and wrist previously, in the air. The correct placement of these elements will allow the fingers to be placed in position **(A)** docilely. Should this not occur and if the fingers must make an effort to maintain the distension, the cooperation of the arm and wrist has not been properly attained, or worse still, was realised incorrectly. This action is very subtle and will be comprehended once the muscles have intelligently assimilated the correct operation of the finger-hand-arm motor apparatus. Furthermore, it is of the greatest importance to take care to avoid interfering with the open 4th string.

2) Translation by displacement

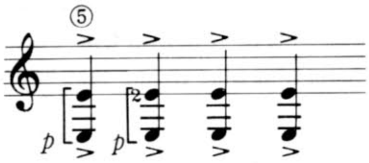
Villa-Lobos determines the initial fingering, displacing it to different positions on the fingerboard to create a melody whereby all the notes move in parallel motion **(A)**.

Extraneous noises caused by the position changes must be avoided: this can be accomplished by the correct participation of the arm in the shifts.

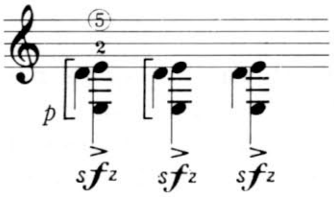


3) Work of the thumb

This begins with the twin stroke on the 6th and 5th strings.



When the melodic motif begins, it is often the note on the 5th string that must be brought out above the E pedal in the bass. When playing three notes simultaneously, the thumb plays them equally and with force: Villa-Lobos expressly marked *sfz*.,

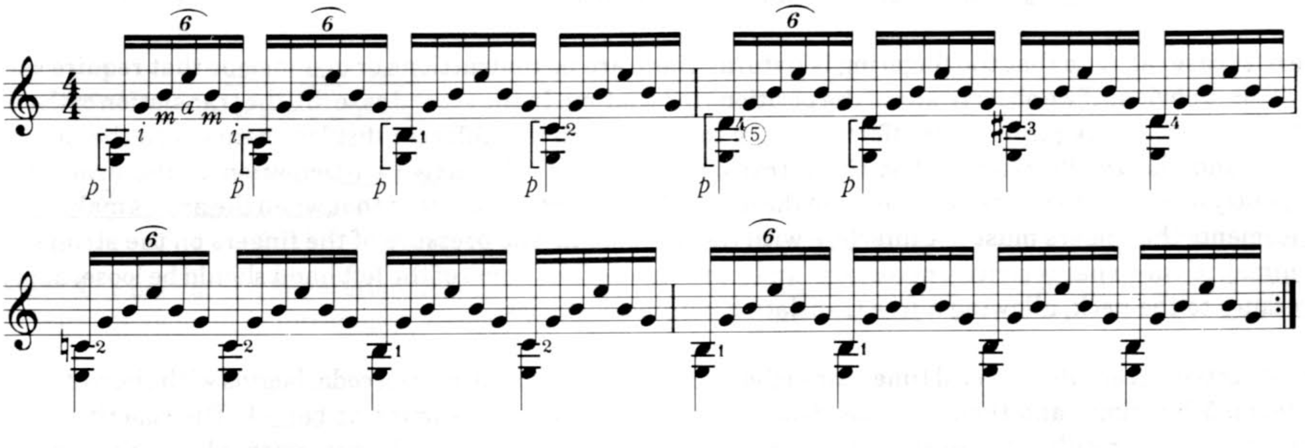


The three notes should be heard with clarity, and the D on the 4th string should sound free and unassociated with the E. Here, of course, the technique is the twin stroke.

4) Combined work of the thumb and other fingers *(i-m-a)*

The most important thing in the execution of this arpeggio is the clarity of the notes and precision of attack on each string, constantly maintaining special care with the different strokes of the thumb.

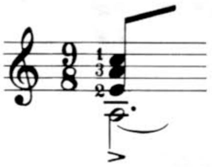
Exercise



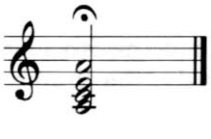
The voice carried on the 5th string should stand out.

STUDY NO. 12

I can only say that Villa-Lobos composed Study No. 12 thinking in terms of the technical possibilities of the instrument, and that the music was a consequence of this attitude. The tonal centre is A minor, though the work itself is not particularly tonal. I doubt that the composer was thinking of A minor except that the principal notes (the A on the open 5th string as tonic pedal and the E on the open 6th string, a dominant pedal) leads the player, almost spontaneously, to place three fingers on the A minor chord,

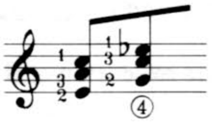


This is later shifted to different positions on the fingerboard. From this viewpoint, the tonality escapes like air when one tries to capture it in one's hand. True, the guitar's tuning and the A and E pedal imply a tonality. The A minor chord is also present in the first chord of the piece, and also in the last bar which ends with another voicing of the same chord,



The first section of the study **(A)**, from the beginning to bar 21, contains a series of parallel chords that result from the fixed left hand fingering pattern repeated at different positions of the fingerboard (translations by displacement). The harmony is subordinate to this pattern and one has the impression that this study was composed directly on the guitar. There are no harmonic progressions and the left hand is the principal element technically.

The work of the left hand should be separated into:

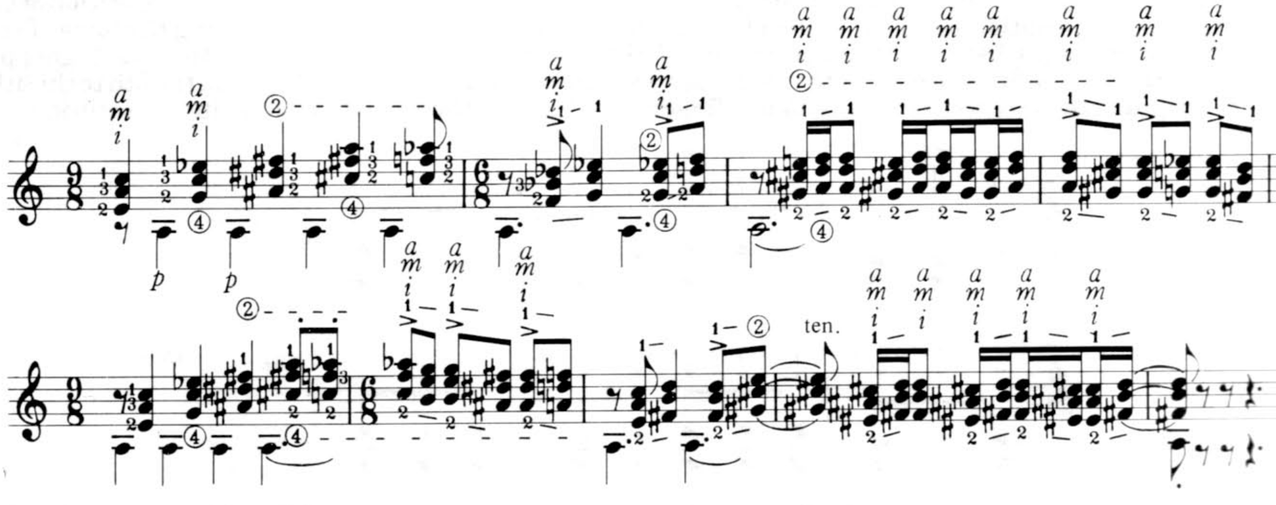
a) the work of the fingers (their positioning on the chords ).

b) the work of the arm (translated to different positions)

In the first case (a), note that the fingering is natural: there are no contractions or distensions that require special effort. This is obvious if we observe any of the positions in isolation. In the second case (b), the translation of the hand to different positions requires more effort and care to accomplish the different displacements with the necessary precision and clarity. Remember that these translations require the active participation of the arm, applied intelligently to eliminate noises extraneous to the music. It must not be forgotten that when the arm is making these displacements the fingers must not interfere with the movement. The pressure of the fingers on the strings must be minimal; ie only what is strictly necessary, and furthermore the thumb of the left hand should be loose, applying no pressure to the neck, allowing a free translation with no obstacles.

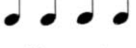
The first section, presented several times throughout the piece and also used as a coda, begins with the pedal on the tonic (open 5th string), and then with the dominant (open 6th string), starting at bar 14. The repetition of this mechanical system results in a musical structure, a series of parallel chords, the *portamento* being the expressive element.

Exercise: translation by displacement using *portamento*

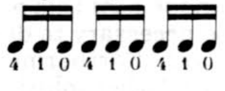


This study consists of the following sections:

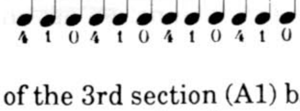
1st section (A):	From the beginning to bar 21, using the same left hand fingering displaced to different positions.
2nd section (B):	bars 22-29, the left hand formula is 4-1-0 using open strings.
3rd section (A1):	bars 30-38, a consequence of the first section with slight variations.
4th section (C):	bars 39-69, using the open 6th string E with a melodic motive on the 5th string.
5th section (A2):	bars 70-90, repetition of the 21 bars of the opening section.
6th section (B1):	bars 91-98, using the same scheme as the second section.
7th section (A3):	(as coda - *un peu plus animé*), from bar 99 to the end.

The second section (B) is composed of a series of sixteenth notes and it also presents a fixed repeated mechanical structure: the fingering 4-1-0 repeated from the first to the 6th strings and vice versa. As the culmination of the section, the last passage from the 6th to the 1st string uses the fingering 3-1-0. special care must be taken to respect the rhythm articulated in four sixteenth notes per beat,  avoiding their being transformed into triplets as a consequence of the repetition of the three-part fingering (4-1-0) which ends each time with an open string.

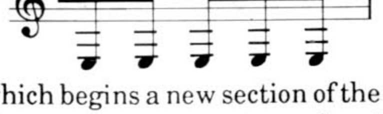
avoid:



correct:



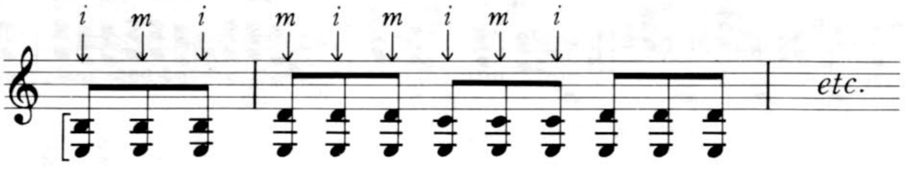
The last four bars of the 3rd section (A1) bars 35-38, hint at the nature of the 4th section (C): at the end of each of these bars an element is introduced, namely the open 6th string E,



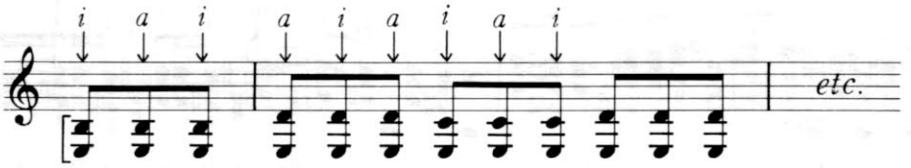
the insistence of which leads to bar 39, which begins a new section of the study. This repetition of the open 6th string E (pedal) continues uninterrupted until the end of the section at bar 69.

In the fourth section (C) there are two problems to be solved: one for the right hand and the other for the left hand fingering. For the right hand, one must choose the most adequate technique for the continued repetition of two notes at a time. The best solution seems to be the alternation of the index and middle finger using the force of stroke no. 3; ie beginning from the base of the finger, using a slight fijación of all its joints. Each of the two fingers plays the two strings at once (the 5th and 6th), with a single stroke in the same direction crossing from the 5th to the 6th string. The other option, also correct, would be to use fingers *i* and *a* with the same technique just described.

a)



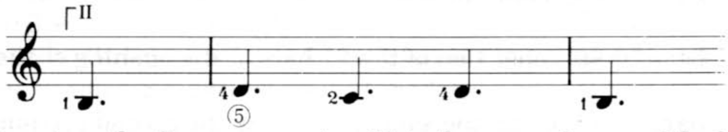
b)



This stroke should be controlled by anticipation, that is, the force of the stroke and the opposing force used to brake its motion should be equal in order to avoid the finger striking the soundboard. This opposing force used to contain the stroke comes from a muscular contraction prepared ahead of the attack. Its correct use rewards us with both an adequate dynamic level and greater agility.

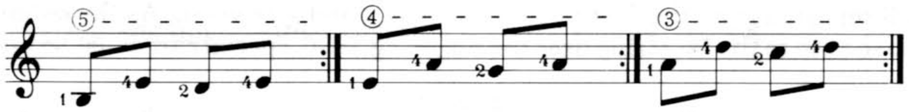
Another important aspect of this technique refers to the placement of the arm: it must be raised slightly, only enough to obtain a position where the fingers attack in a direction parallel to the soundboard. This will also eliminate the noises that would occur if the fingers struck the wood. Note that in this particular case the arm here only serves to place the hand so that stroke no. 3 can be used. This differs from situations later in the study where the arm and fingers work together. The active work is effected exclusively by the index and middle fingers, as explained above.

For the left hand, care should be taken with the fingering for the 5th string. In bars 40 and 41 use the fingering 1-4-2-4 in the second position with the hand in a longitudinal presentation.



This presents no difficulties since the fingers operate within the normal span of the hand. However, in bars 42 and 43, where the fingering should also be 1-4-2-4, there is a difficulty in the 1-4. The question arises of how does one place finger 4 on the E on the 5th string. The correct solution is to make a distension of that finger via the arm, using finger 1 on B of the 5th string as a supporting point.

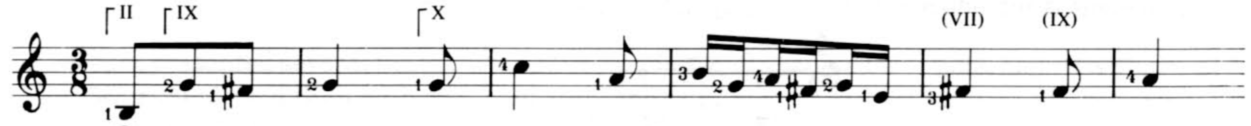
Exercise



Afterwards, and in combination with the distension, the arm makes a translation using finger 4 as a supporting point. Therefore the movement is a distension-translation.

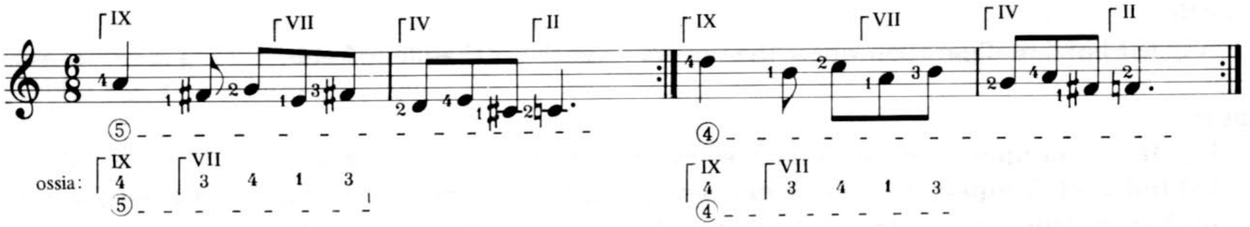
In bars 46 and 47 there is a jump from position II to position IX with finger 2. Soon afterwards finger 1 is placed on F sharp which is followed by a translation by substitution to position X with finger 1. At this point - in bar 47 - bear in mind that we encounter the second sector of the fingerboard and it will be necessary to deal with the obstacle presented by the curve of the body of the instrument by slightly advancing the arm. Furthermore, this allows finger 4 to be placed on C of the 5th string in bar 48. Here is a fingering to use as a guide. Other solutions may also be used. It all depends on the player's natural abilities or on how technically advanced he is. This fingering, however, is presented and may be considered as correct if, and only if, it is employed in conjunction not only with the fingers but with the integrated system finger-hand-arm.

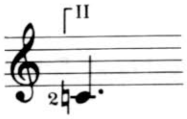
Exercise for bar 46, etc.

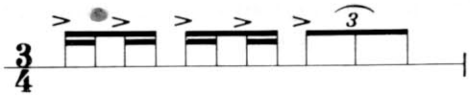
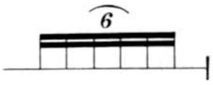


The roman numerals indicate some changes of position.

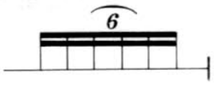
Exercise for bars 51-53



Finger 2 on C natural  anticipates the second position required later.

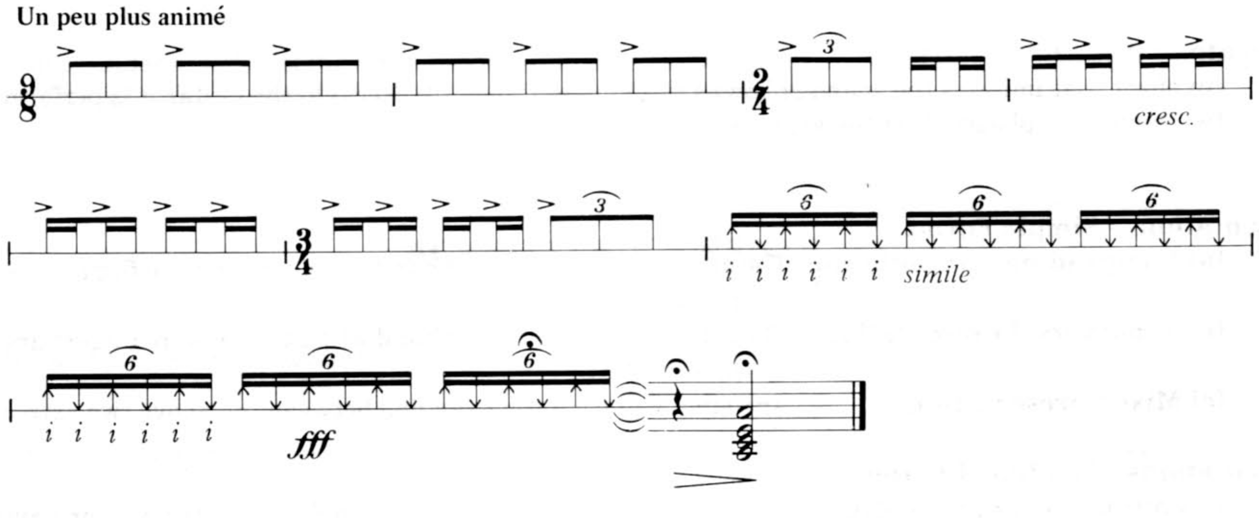
Finally we refer to the coda (*un peu plus animé*) (A3) based on the beginning of the study. In bar 104 we already find a repeated rhythmic figure, which introduces the final stage of the piece. On the third beat of this bar,  the eighth note triplets anticipate bar 105 where the rhythm is transformed into sixteenth note sextuplets 

It is of great importance to respect the rhythmic values and the metric order of each beat. As for the technique of performing bar 105, it is carried out with the index finger while the thumb rests lightly on the 6th string as a precautionary damper. The action of the index finger is aided by a subtle movement of the right hand, which facilitates the stroke and return (*glissando*) of the finger.

Of course the crescendo in bars 105 and 106 should be powerful and furious - but always strictly within the rhythmic formula,  . Losing control of the tone quality would cause the loss of the most eloquent element of the finale: the rhythmic-harmonic complex.

The quarter note rest 𝄐𝄽 in this final bar should not be overlooked. It is placed there to mark the dynamic values and in preparation for the A minor now calm - the chord upon which the study began. When playing this final chord, the ring finger should stand out to project a singing voice on the A of the 3rd string.

Rhythmic arrangement of the Coda.



GENERAL GLOSSARY

Contraction

Any left hand configuration where the fingers cover fewer than four frets.

Dampers

[a] Direct damper: The note is damped by the same finger that played it.
[b] Indirect damper: The note is damped by a different finger from the one that played it.
[c] Precautionary damper: A damper that is placed to prevent unwanted sounds.

Descending slurs

[a] Slurs by exception: Any descending slur made with a relaxed finger, involving a forward arm position.
This directs the finger "trajectory" away from the adjacent string.
[b] Slur by "fijación": Any slur that involves arm or hand participation through "fijación".
[c] Mixed slurs: A combination of successive ascending and descending slurs where the mechanism of the ascending slur is linked to that of the descending.

Distension

Any left hand configuration where the fingers cover more than four frets.

Fijación

The voluntary and momentary immobility of one or more joints, allowing the effective use of a larger muscle group.

Mechanics of the Supporting Point

Any action that uses the arm as a lever [in conjunction with one or more fingers acting as fulcrums] to generate translations, contractions or distensions.

Motor Apparatus

The term used to describe the arm, wrist and hand as a working unit.

Muscular Aggregate

The complete muscle group of a finger.

Pivoting Finger

Any finger that [while also stopping a note] is used as a pivot to turn the hand thereby facilitating a new finger disposition.

Pizzicato

An effect that imitates the sound of bowed instruments when plucked. On the guitar it is performed in two successive phases, first the attack and then the damping action.

Presentations - Simple Forms

[a] Longitudinal presentation: The attitude of the arm and hand when two or more fingers are placed on the same string.
[b] Transversal presentation: The attitude of the arm and hand when two or more fingers are placed on the same fret.
[c] Mixed presentation: Any simple presentation ranging between the above two extremes.

Presentations - Combined Forms

Any attitude of the arm and hand including elements of both longitudinal and transversal presentations.

Right Hand Strokes

The various right hand finger attacks which depend on the desired dynamics and tone colour. Although each stroke is generated at the base of the finger, fijación can be applied in differing degrees.

Stroke No. 1: No fijación.
Stroke No. 2: Fijación of the joint nearest the fingertip.
Stroke No. 3: Fijación of the two joints nearest the fingertip.
Stroke No. 4: Fijación of all three joints, employing the hand in the movement.
Stroke No. 5: As for Stroke No. 2 but with the joint nearest the fingertip held at an angle.

Sectors of the fingerboard

The fingerboard is divided to concur with the left arm mechanics: the first octave sector [positions I-IX], the transitional sector [positions X, XI and XII], and the second octave sector [position XIII upwards].

Sordino

An action where the strings are muted before the attack.

Translations - Changes of Position

Their correct performance requires the arm to participate in the action.

[a] Total translation: Where the complete motor apparatus is employed.
[b] Partial translation: Where part of the motor apparatus is employed.
[c] Translation by substitution: Any translation where one finger is substituted for another at the same fret.
[d] Translation by displacement: A translation where a finger is common to both positions.
[e] Translation by jump: A change of position where neither fret nor finger is common to both positions.

Transversal Displacement

Any action where the arm takes the fingers across the strings.

Twin Stroke of the Thumb

Any single thumb attack that employs both a flesh and a nail stroke successively.

Full descriptions of these and other terms can be found in the theory book *School of Guitar* by Abel Carlevaro (Boosey and Hawkes, 1984).

Publisher's Note

For the proper understanding of the *Abel Carlevaro Masterclass* series it is essential to read *School of Guitar* by Abel Carlevaro [Translated by J. Azkoul and B. Díaz] (Boosey & Hawkes, 1984).

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Gilly Macmeeken .

INDEX

The following, referenced by chapter number, are some of the main technical situations and topics covered.

Abandoning the fingerboard 1
Arm -special positions of 9, 10, 11
Barrés -exceptional use of 3, 8
  -total translation of 8,
  -transverse partial 2, 3, 7
  -to avoid transversal translation of finger 1, 8
Dampers -precautionary 2, 10
  -with RH thumb 6
Displacement -transversal of RH 4
Distension Translation -combination of 12
Dynamics -differentiation through 1, 4, 5, 7, 8, 9
Echo effect 1
Equilibrium -stable 2
Fijación 4, 8, 11, 12
Fingers -distension of LH 2, 7, 8, 11, 12
  -curves of RH 1, 4, 5
  -contraction of LH 4, 8
  -displacement of LH 6
  -transversal translation of 3, 8
Glissando -descending with index finger 11
Grace notes 5
Hand -curves of RH 1, 5
Harmonics 1, 8
Impulse -containment of 8, 12
Manuscript -facsimile extracts of original 1, 2, 4, 5
  -variances with original 2, 3, 4, 5
Mechanics of the Supporting Point 3, 8, 12
Metallico 4, 8, 11
Motor Apparatus 1, 7, 11
Muscular Aggregate -use of 1, 2, 6, 7, 8, 9, 10, 11
Opposition of forces 6
Pivots -using LH fingers as 2, 3, 4, 8, 10
Pizzicato -LH 2

Portamento 12
Positions -false 7
Positions -intermediate change of 5
Presentations LH -changes in 2, 3, 6, 8, 10
    -combined 8
    -linking 6
    -longitudinal 3, 6
    -transversal 2, 3, 6, 8
Right Hand - curves of 1
Ring finger - RH (muscular aggregate) 7
Sector -of the second octave 2, 12
    -transition 3
Slurs -ascending by pressure 2
    -by fijación 5, 10
    -descending by exception 2, 3, 10
    -descending to open strings 2, 5, 9
    -descending with barré 3
    -mixed with open strings 9
    -simple 3
    -in combination with changes of presentation 3
    -with fixed fingers 5, 10
Thumb -(LH) as point of contact 3
Thumb -LH 2, 3
Thumb -twin stroke of RH 6, 11
Timbre -differention through variation of 1, 4, 5, 7, 8, 9, 11
Trills 7
Translation -accompanied by change of presentation 2
    -by displacement 4, 12
    -by jump 2
    -by substitution 2, 10, 12
    -longitudinal 2
    -partial 4, 7, 8
    -transversal of LH 1, 2, 7
    -transversal of RH 1, 7
    -total 7
Unity through contact 4, 6, 7, 9, 10